

APOLLO

A JOURNAL OF THE ARTS

Edited by T. LEMAN HARE



VOL. 15

JANUARY to JUNE
1932

LONDON

THE APOLLO PRESS LIMITED
SIX ROBERT STREET ADELPHI

RAYS-JENKINS



THE EXHIBITION OF FRENCH ART

By M. CHAMOT



THE CORONATION
OF THE VIRGIN

By
Enguerrand Charonton

Lent by the Hospice
Villeneuve-les-Avignon

AFTER an experiment in Oriental art in 1931, this year's winter exhibition at Burlington House is once again devoted to one of the great schools of European art, and it is likely to equal, if it does not surpass, the popular appeal aroused by the previous exhibitions of Flemish, Dutch and Italian art. French art ought to be better known in this country than the art of any other country, not only on account of its close relation with our own school, but because it has shown the greatest vitality in recent times. And yet the earlier development of French painting remains singularly unfamiliar. Not only is there next to no representation of French primitives in the National Gallery, but there has been no previous attempt to assemble them for an exhibition in London. Even in France the serious study of the subject only dated from the great exhibition of French Primitives held in Paris in 1904.

It is true that fifteenth-century French art does not make a very favourable comparison with the magnificent developments of painting in Flanders and Italy during that time, but it should always be remembered, when such a comparison is made, that France's greatest

artistic achievement is the creation of Gothic art in the thirteenth century, an achievement more profoundly original, and more far-reaching in its influence, than the Italian Renaissance. Naturally it is not possible to do justice to Gothic art, which is primarily architecture, in the exhibition, and officially no claim is made to represent French art before the fourteenth century. But some idea of the French Gothic style can be gained from the extraordinarily rich collection of goldsmiths' work, enamels and ivories, which has been sent from the Louvre, and a number of church treasures, including the famous treasure of Conques, with its impressive barbaric figure of Ste Foy, and other examples of tenth- and eleventh-century craftsmanship.

The most perfect example of late Gothic painting to be found anywhere in the world is the Wilton Diptych, and if the National Gallery is once again making an exception to the general rule, in allowing this priceless treasure to be placed among the earliest French paintings in Burlington House, it remains to be seen whether such a comparison will justify the definite attribution of the painting to the French school, or whether its English charac-

Apollo: A Journal of the Arts

teristics will stand out all the more markedly. So few paintings of the late fourteenth and early fifteenth century have survived that, without a full representation of illuminated manuscripts, it will scarcely be possible to follow the development of French art in its most significant aspects. And the finest manuscript of this period, the "Très riches Heurs

produced the Van Eycks and Italy could boast of a whole generation of great artists headed by Masaccio, France occupied a more or less subordinate position, assimilating influence from both these countries, but, for the time being, not leading the way. One of the most problematic paintings of the middle of the fifteenth century is the "Annunciation" from



THE SHARPER

By G. La Tour

Lent by M. Pierre Landry

du Duc de Berry," is unfortunately (or, perhaps, for the sake of its safety, one should rather say fortunately) in the Chantilly Collection, which is debarred from lending any of its treasures. Its authors, the Limbourg brothers, may have been Flemings by birth, but they worked on French soil, and the amazing naturalism of their art, coupled with the utmost refinement, is in perfect accord with the taste of the French court just before the darkest period of the Hundred Years War.

The English invasion, and the disasters which accompanied it, may be responsible in some measure for the relative poverty of French fifteenth-century art. While Flanders

Aix en Provence. The scattered pieces of this altarpiece were temporarily assembled in the Louvre last year, and are again brought together at Burlington House from the Cook Collection, the Brussels Gallery, the Amsterdam Museum, and Aix. The wonderful painting of the church interior, lit through stained-glass windows and adorned with sculpture, the modelling of the heads and the rich cast of the draperies, undoubtedly shows the influence of the Van Eycks, but the painting cannot be attributed to any known Flemish artist, and appears to be French in its general character. Though painted for the Church of the Madeleine at Aix, it shows affinities with Burgundian

The Exhibition of French Art

art, notably with the vigorous sculptures of Claus Sluter, who worked at Dijon in the early fifteenth century.

It is interesting to note that a very similar gold brocade and the same long-fingered hands appear in the Virgin painted in 1453-4 by Enguerrand Charonton for the Chartreuse of Villeneuve-les-Avignon.* The broad design and spaciousness of this composition, with the Coronation of the Virgin above, and a vast landscape including views of Rome and Jerusalem below, suggest, however, that Charonton derives his style from Italy rather than Flanders. The first definite appearance of Italian Renaissance motives in French art is to be found in the work of that delightful illuminator, Jean Fouquet of Tours, who is now chiefly admired for his miniatures at Chantilly, but who enjoyed such a reputation as a portrait-painter in his own day that he was summoned to Rome about 1445 to paint the portrait of the Pope Eugenius IV. That portrait is, unfortunately, lost, but Fouquet can be seen in Burlington House in his astonishingly penetrating likeness of Charles VII of France, and in the delightful "Virgin and Child" from Antwerp, which is traditionally supposed to be a likeness of Charles VII's mistress, Agnès Sorel. The old Gothic linear style is giving way here before a much more plastic—one might almost say geometric—conception of form, which anticipates both the French Renaissance and the Modern movement.

The Exhibition affords a unique opportunity for studying the Maître de Moulins. Practically all the works, which have so far been grouped round the Bourbon altarpiece in Moulins Cathedral, have been brought together. But the piece of evidence which would justify the identification of this anonymous artist with Jean Perréal still remains to be found.

Despite the efforts of Francis I to lay the foundations of a great school of decorative art by bringing over painters from Italy, it cannot be said that France produced an artist of the first rank during the sixteenth century, except in the more restricted field of portraiture. Such paintings as the "Diana Bathing" from Rouen, represent the rather mannered school of Fontainebleau, but the "Lady in Her Bath," lent by Sir Herbert Cook, forms a link between that school and the portrait-painters. It is one

of the very few signed works of François Clouet, and though evidently a portrait of Diane de Poitiers, the refined treatment of the nude suggests that Clouet was considerably influenced by the school of Fontainebleau. Jean Clouet, the greater painter of the two, is admirably represented by the "Man with the Petrarch" from Hampton Court, and the "Dauphin François" from Antwerp (reproduced in the December number of APOLLO). François's method of drawing a head is more detailed



LA FINETTE

(Louvre)

By Watteau

than his father's—he does not confine himself so severely to a few salient lines; but the whole question of attributing French sixteenth-century portraits to this or that hand is as yet far from settled. The opportunity of comparing the "Lady in Her Bath" with the only other signed painting by François Clouet, the portrait of the apothecary Pierre Quthe, from the Louvre, ought to do much to clear up the problem. This portrait is also definitely Italianate in character; the looped-up curtain and general pose and treatment suggest the work of such North Italian painters as Moretto

* Unfortunately it was found inadvisable, at the last minute, to send this fine painting to London owing to its delicate condition.

Apollo : A Journal of the Arts



By Frogonard

Lent to the Exhibition of French Art by the Musée du Louvre
(Photo : Mansell)

LES BAIGNEUSES

The Exhibition of French Art

and Moroni (incidentally one of the curiosities of the exhibition is a supposed portrait of Moretto by Corneille de Lyon). The charming portrait of Elizabeth of Austria from the Louvre is by no means generally accepted as a work of François, and if by him must have been painted in the last year of his life, as a drawing at Chantilly is dated 1571, the year of her coronation.

In the seventeenth century France arrived at one of the highest points in the history of her painting. The greatest artists of this period will be represented chiefly by work from public and private collections in this country, so rich in masterpieces by Claude and Poussin. It is particularly interesting to compare the magnificent Titianesque "Shepherds in Arcady" by Poussin, from the Duke of Devonshire's collection, with the later version of the same subject in the Louvre, so much more classical and restrained in treatment, with the sarcophagus placed in the centre, parallel to the picture plane, instead of diagonally, and the figures arranged so as to express a mood of calm melancholy rather than rapturous movement.

One of Poussin's finest bacchanalian scenes, the "Triumph of Pan," lent by M. Paul Jamot, and probably one of the set painted for Cardinal Richelieu, shows this eminently intellectual artist's power of composition, a quality which the moderns and, above all, Cézanne, have known how to appreciate. A very different mood is evoked by the works of Claude, that lyrical dreamer, who was one of the first artists to give a poetic interpretation to the scenery round Rome. His paintings may no longer enjoy the reputation they had a century ago, partly because the present generation has concentrated its appreciation on his drawings, which make so strong an appeal through their freedom and directness of execution; yet some of the pictures in the exhibition cannot fail to arouse admiration; for example, the beautiful "Enchanted Castle" lent by Mr. Thomas Lloyd, the "Decline of the Roman Empire" lent by the Earl of Radnor, and the wonderful moonlight scene from Brussels which was reproduced in the December issue of *APOLLO*.

In the midst of the seventeenth century, when the classical tradition held the field so emphatically, it is curious to find a little group of realists, who seem to anticipate Chardin in the eighteenth century, and Courbet and Manet in the nineteenth. The brothers Le Nain have

long been admired, and much work has been devoted to the difficult task of distinguishing between their individual styles. A much more recent discovery is the painter, Georges de la Tour, known as Dumesnil, who seems on the one hand to follow Caravaggio in his choice of subject, and his preference for artificial lighting, and on the other to recall Vermeer in his bold simplification of form.



PORTRAIT OF M. SÉRIZIAT
(Louvre)

By David

Passing over the less inspiring official portrait-painters of the reign of Louis XIV, we come to another of the greatest French masters, Antoine Watteau. The Louvre has been particularly generous in sending the large painting, "Gilles," in which his relation to Rubens is so clearly manifest. It is in his smaller pictures, however, such as "L'Indifferent" and "La Finette," that we see him as the most perfect exponent of the "rococo" style, full of grace, lightness, animation and charm. Of special interest, too, is the picture of "Italian Comedians," from the Thiessen collection, known to have been painted by the artist in London.

As in the case of Gothic art so in the case of

Apollo: A Journal of the Arts

the eighteenth century, painting alone cannot do justice to the French genius of the period. Fortunately we have in the Wallace Collection, and in the Victoria and Albert Museum, an excellent permanent representation of all branches of French eighteenth-century art.

At the exhibition some tapestries, and a splendid collection of pictures by Boucher, Chardin (including no less than six from the collection of Baron Henri de Rothschild, and the delightful "Morning Toilette" from Stockholm), Fragonard and others will represent the most brilliant, though not the most profound, century of French art.

There have been many exhibitions of French nineteenth-century art in London in recent years, beginning with Daumier, Courbet and the Impressionists, but one of the mas-

ters who enjoys the greatest reputation in France, Delacroix, has scarcely been seen here at all. It may be difficult today to appreciate some of his vast "machines" in the Louvre, but those who visited the great exhibition of his work, organized in that museum last year to celebrate the centenary of Romanticism, will remember the beauty of some of his smaller studies and sketches, and, above all, the "Trajan," one of his finest historical compositions, which has been sent here from Rouen. The classical painters, David and Ingres, against whose cold and deliberate adherence to tradition Delacroix

rebelled so impetuously, will also be welcomed in London at a time when the classical tendencies in modern art are again turning attention to the formal beauty of Ingres's compositions. His "Augustus listening to the Æneid" from Brussels is particularly fine

in the severe rectangular composition and the simple relation of shapes. Of the two artists David seems to have had more romantic susceptibilities, and they appear occasionally, as in the animated portrait lent by Sir Philip Sassoon. Admirable, too, are his more deliberate portraits of M. and Mme. Sériziat from the Louvre.

It is not likely that the exhibition will create a revival of interest in the Barbizon school, though a selection of Corot's early works will be most welcome. The principal point of attrac-



LA JUSTICE DE TRAJAN

Musée de Rouen

By E. Delacroix

tion will, undoubtedly, be the work of the Impressionists, and this has rightly been allotted the place of honour in the exhibition. It is not possible, in the space available, to deal with the magnificent array of masterpieces of modern art lent from all parts of the world, but a reference to the two colour-plates of pictures lent by Mr. Courtauld will suffice to show that the highest achievement of French painting is also the most recent, and in this respect the French Exhibition will form a splendid contrast to all the recent exhibitions held in Burlington House.



THE MADONNA AND CHILD

By Le Maître de Moulins

Lent to the Exhibition of French Art by the Royal Museum of Brussels

2

ENGLISH DOORWAYS

By R. W. SYMONDS

IN English domestic architecture the entrance to a house has always been emphasized by a surround or dressing either in stone or wood. In the late seventeenth and eighteenth centuries this treatment took the form of a doorway of architectural design which, besides accentuating the importance of the door, often served the functional purpose of sheltering the entrance from the inclemencies of the weather. In this case the doorway was designed on occasion with a hood supported on trusses (Fig. I), or with an architectural pediment upheld by columns (Figs. V and VI). So important a feature did the architectural doorway become in the eighteenth century that it was only the cheaply built house that did not possess one.

An outstanding fact about these late seventeenth- and eighteenth-century doorways is that an example of really bad design is seldom met with. The design was usually based upon one of the five orders of classic architecture: simple examples follow the Tuscan or Doric order, whilst those of a more elaborate character follow the Ionic, Corinthian or Composite. These classical doorways were general throughout the length and breadth of England. They are to be found decorating houses that stand in the once fashionable districts of London, such as Whitechapel, Clapham and Richmond. They adorn the fronts of important country mansions, the village rectories and the houses of the well-to-do tradesmen in the high streets of small provincial towns. The reason why so many of these doorways are of correct architectural design and proportion is not because they were made under the direct supervision of an architect—as a rule, indeed, they were the outcome of the unprompted efforts of country joiners and carpenters—but because architectural books containing designs for doorways, the work in many cases of eminent architects, such as Isaac Ware, James Gibbs, Sir William Chambers and Abraham Swan, were circulated throughout the country. These books were purchased both by large and small firms of house carpenters and joiners who copied the illustrated designs. The wide-



FIG. I. A CONCAVE HOOD SUPPORTED BY CARVED WOODEN TRUSSES AT 32 GREAT CHEYNE ROW, CHELSEA (built 1708)

spread circulation of designs such as these, based on correct architectural principles, went a long way towards the standardization of good architectural design, as regards doorways, throughout the country.

Unfortunately many thousands of examples of good design have been destroyed during the last hundred years. In fact, it is only within

Apollo: A Journal of the Arts

quite recent years that the idea of preserving an old doorway as much as occurred at all; and this somewhat belated interest is due to the realization by the English and American

cost considerably more, while, if their destruction by the housebreaker and their export to America continues, in ten or twenty years' time it will be practically impossible to form a collection. But that it would be of considerable educational value to the architectural student can be seen only too clearly from the mediocrity of the design of the doorway of the modern house. Even when it is a direct adaptation of an eighteenth-century example it lacks the fundamental qualities of proportion and elegance possessed by the original, which goes to prove that the designer is not sufficiently familiar with the old work to enable him to produce a faithful translation. Knowledge of the old is equally essential for the creation of modern design. The importance of this plea for a national collection of seventeenth- and eighteenth-century doorways may not be recognized at the present time, but, when it is too late, the failure to have done so will surely be deeply regretted.

All the examples illustrated in this article,



FIG. III. A DOORWAY IN THE CORINTHIAN ORDER. FIRST QUARTER OF THE EIGHTEENTH CENTURY

architect and museum authorities in the United States that they are highly desirable acquisitions. To the architectural student they are of real importance, and it is only to be regretted that so few specimens are to be seen in either the Victoria and Albert Museum or in the London Museum. If a collection of doorways dating from the reign of Charles II up to that of William IV were to be made and housed in a public museum it would be of the greatest educational value, both to the architectural student and to the designer. Such a collection could have been got together before the war for a few hundreds of pounds; today it would



FIG. IV. A WOODEN DOORWAY OF RUSTICATED STONE DESIGN

Circa 1735



English Doorways

with the exception of Fig. I, have been purchased by the writer on behalf of a far-sighted American collector for presentation to a museum in the United States as a record of eighteenth-century English design for the benefit of the American architectural student.

good example of a doorway with a hood supported on trusses dating from the reign of Queen Anne is illustrated (Fig. I).

Another favourite design which came into vogue at this period was similar to the examples illustrated (Figs. II and III). This well-known



FIG. V. A DOORWAY IN THE DORIC ORDER WITH PEDIMENT. *Circa 1750*

It was in the reign of Charles II that the wooden doorway came so much into vogue. The early ones were in the form of a hood supported on trusses, lacking the strong architectural character of those dating from the eighteenth century. A concave shell design was especially in favour at the turn of the seventeenth century. These late seventeenth- and eighteenth-century doorways were made of deal and painted, usually white or cream. A

classical type of doorway was not only executed in wood, but in stone and gauged brickwork as well. Painted wooden examples were, however, far more common owing to the comparative cheapness of their production. A doorway of this design, similar to the elaborate example illustrated (Fig. II) was, however, by no means common. The execution of the carving is of the highest quality and the design, with the eagle in the pediment, is most unusual.



FIG. II. A DOORWAY OF VERY ELABORATE DESIGN IN THE CORINTHIAN ORDER
First quarter of the eighteenth century

English Doorways

A plainer example of this type is illustrated (Fig. III). It differs, however, as regards the pediment, which is arched and not broken. A comparison between these two doorways is interesting. The more elaborate one has nearly every moulding carved, showing that it must originally have been intended for an important house, and its initial cost cannot in any way have been considered. The plainer one, whose only carved enrichments are the caps to the pilasters and the small motif centring the architrave to the entablature, shows that it was far less costly to produce and was made for a simpler and less pretentious residence.

It was in the reigns of the first two Georges that the design of the English doorway became so architectural in character. This was the period when the carpenter and the joiner copied the published designs of architects and rang the changes on the five orders. Of the five the Doric order, with the frieze decorated with triglyphs, appears to have been by far the most popular at this period, judging from the examples extant. The Corinthian order, owing to the elaboration of the carved cap, was usually reserved for the design of the more important doorways.

The simpler type of architectural doorway had pilasters only (see Fig. IV), whereas the more important ones had engaged columns (Fig. V), or detached columns and antæ (see Fig. VI).

The Doric example illustrated (Fig. V) is very similar in design to an engraved plate from William Pain's "Practical Builder" (Fig. VII). In the design the cornice is without the mutules, the addition of which must have made a considerable difference to the cost. In the second and third quarters of the eighteenth century this type of Doric doorway appears to have been much in favour for houses in London; the example shown originally belonged to a house in Portman Square. The Doric doorway with side windows (Fig. VIII) was another kind often used for town houses. The windows flanking the door were a very sensible solution for lighting the entrance hall, as, without them, the only method of admitting light was by way of the fanlight.

A feature of interest as regards this example is that the Doric columns are fluted, an uncommon treatment owing to the extra labour involved. The doorway (Fig. IV), which is made of wood in imitation of rusticated stone,

is a type that was popular between the years 1725 and 1750. A number of these rusticated doorways are illustrated in the "Builder's Treasury of Designs," 1740, by Batty Langley. To imitate in wood a construction that is peculiar to stone is a direct violation, from the æsthetic point of view, of the recognized laws of design. The eye objects instinctively to the



FIG. VI. A DOORWAY OF FINE PROPORTION IN THE DORIC ORDER. *Circa 1750*

false construction which immediately becomes apparent when one material is used in imitation of another. To the purist, therefore, these doorways can never prove acceptable, yet they can be in every way as good as a stone example so far as their decorative effect is concerned.

The example (Fig. IX) is of an exceedingly rare type today, being in the sham Gothic taste that was in favour between the years 1745 and 1770. This style was in every way unprincipled, as regards its design, because it borrowed both the form and the ornament of the true Gothic and transferred them to a structure that was completely foreign to them. The Gothic form was the development of a definite manner of

Apollo: A Journal of the Arts

construction. To graft its detail, therefore, on to a construction that did not belong to the Gothic style resulted in debased design which to some minds conveyed a sense of the picturesque and a suggestion of romanticism. This rage for sham Gothic which was contem-

ornament is neither Chinese nor Gothic, but rather Baroque in style.

Amongst the designers of chimneypieces, doors and furniture, there were many adherents to this Gothic-cum-Chinese style, foremost amongst them being Thomas Chippendale.

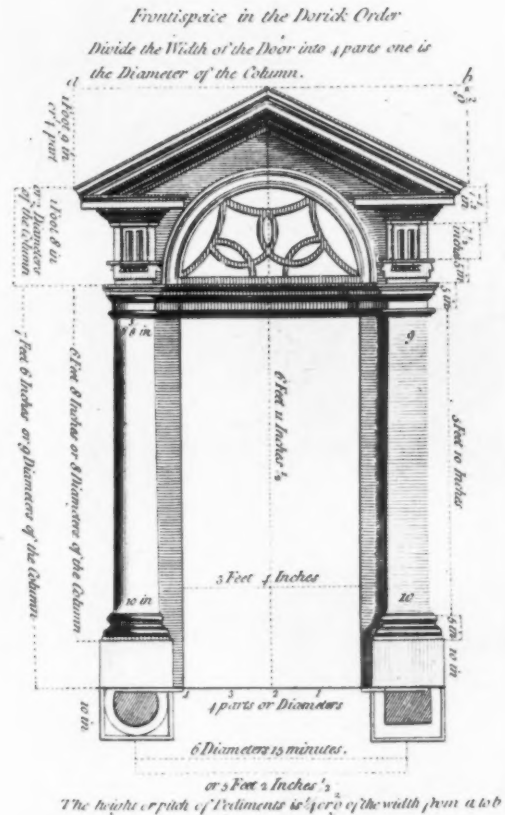
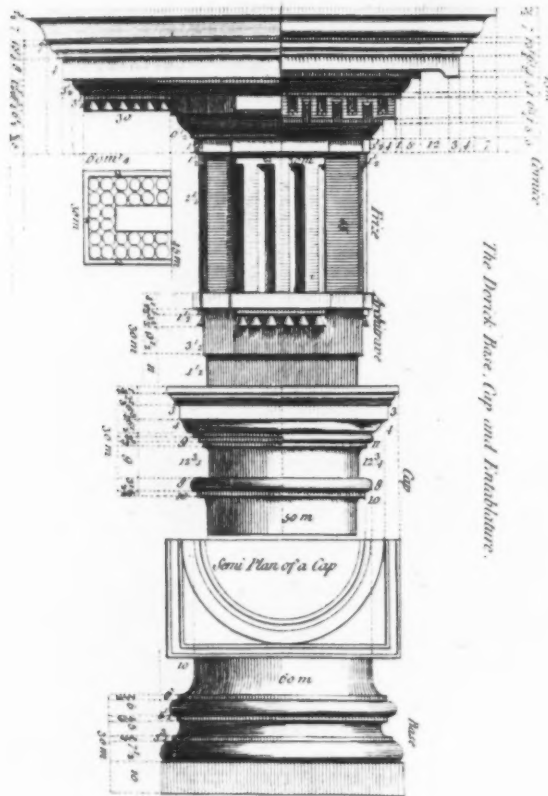


FIG. VII. DESIGN FOR A DORIC DOORWAY FROM THE "PRACTICAL BUILDER"

By William Pain, 1799

porary with the craze for Chinoiserie, owed its origin to the jaded taste of those who, tired with the severity of the Palladian style of architecture, turned for relief to the romance of artificial ruins and to Chinese extravaganza. It will be seen that the doorway under review has engaged Gothic shafts supporting a classical entablature surmounted by a pediment which takes the form of a Chinese Pagoda. The

Indeed, so closely has he been associated with this style that it has actually been identified with his name and is often referred to as his own invention. This misapprehension arose because, unfortunately for Chippendale, the advent of this style coincided with his entrance into the cabinet-making trade. Consequently, in order to follow the fashion, he was obliged to design furniture in the Chinese and Gothic

English Doorways

tastes. Many of the designs in the "Gentleman's Director" are so debased in character that it is hard not to believe that Chippendale's mind was a commercial and not a cultured one, and yet, to the lasting benefit of posterity, he was responsible for the manufacture of furni-

and columns were made lighter and the frieze of the entablature, instead of being ornamented with the customary Doric triglyphs, was often enhanced with carving in low relief. Doorways of the Adam school of design as a rule had a lunette above, filled with a leaded glass fanlight



FIG. VIII. A DOORWAY IN THE DORIC ORDER WITH SIDE WINDOWS
Circa 1760

ture of the highest quality, and such pieces that are known to have come from his workshop are not even remotely akin to the more extravagant of his published designs, since they possess elegance and good proportion and answer to the highest traditions of eighteenth-century English cabinet-making.

In the last quarter of the eighteenth century the heavy architectural character of the wooden doorway, which had always been a typical feature of the first half of the century, disappeared. Design, however, still adhered to the classical tradition, although the pilasters

which sometimes incorporated designs of the most elaborate character. Prior to 1770 these fanlights took the form of a wrought-iron grille with a sheet of plain glass behind; an alternative treatment was to use wooden glazing bars which radiated from the centre of the lunette. The material and method of construction of the leaded fanlight, however, lent themselves to designs more fanciful than those that could be carried out in wood.

Doorways, after the turn of the eighteenth century, faithfully followed the style of the period, reeded mouldings being a particularly



FIG. IX. A RARE TYPE OF DOORWAY IN THE GOTHIC-CUM-CHINESE
STYLE OF 1750-70

English Doorways

prevalent feature in their decoration. The columns of the example illustrated (Fig. X) are reeded instead of being fluted. Another feature of these late doorways designed with columns is that the columns were often too slender for their height. This was very far

shaft of a column a slightly convex formation, is to overcome the optical delusion whereby a straight tapered column appears concave in the middle. Making a shaft with an entasis considerably increases the cost of production owing to the extra labour involved, and it is seldom



FIG. X. A DOORWAY WITH REEDED COLUMNS AND FRIEZE
Circa 1810

from improving the design, as it gave the doorway an exaggerated appearance of tenuity and robbed it of the good proportion possessed by the eighteenth-century example. In the doorway referred to above, with engaged columns with caps, resembling those of the Doric order, the columns are ten diameters in height, whereas, according to the accepted rules, the Doric column should measure eight.

It should also be noticed that in this example the shaft of the column is tapered only and does not possess an entasis similar to the examples (Figs. VI–VIII). The effect of an entasis, which is a gradual swelling giving the

that a good example of an eighteenth-century classical doorway is found in which the columns do not possess such an entasis.

The columns of late examples, dating from the turn of the nineteenth century, were generally tapered only, the tapering starting sometimes from the base and sometimes from a third of the height. It is knowledge of these details of architectural significance that makes these old doorways so intensely interesting, because such knowledge reveals the skilful and meticulous manner in which the eighteenth-century designer and craftsman set about his work.

SASANIAN SILVERWORK

By J. HEINRICH SCHMIDT



FIG. I. SASANIAN SILVER JUG
From the Hermitage, Leningrad

THOUGH there are frequent occasions when, in dealing with problems of art, one has to refer to Sasanian silverwork, a systematic analysis of this subject has so far not been undertaken, and this in spite of the fact that the material is in all probability complete. Even if some new pieces should turn up there is no likelihood of special surprises. It is here only intended to draw attention to certain especially interesting problems of form in relation to the style of decoration, as demonstrated by various examples. These problems result from a clash of old-Oriental with Hellenistic elements, and are of special significance as regards the evolution of style in Islamic Art. Excluded from

the present survey are the hunting scenes and animal combats, which will be dealt with in another connection.

A principal group of Sasanian silverwork are the vases and ewers. In spite of Smirnov's great publication, to which, unfortunately, there is no explanatory text, it is not clear whether, in certain pieces, one ought to take the possibility of additions or completions into account. Although this question could only be definitely answered by someone who had access to all the material in the Hermitage, including the relevant documents, it is necessary to mention this possibility by way of introduction. To gain clarity in this matter is, nevertheless, necessary as it affects the significance of the pieces, the æsthetical impression

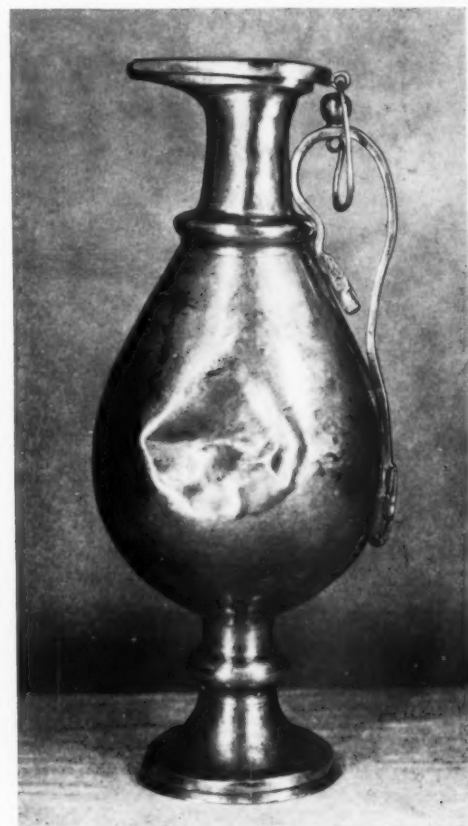


FIG. II. LATE SASANIAN EWER, MADE OF GOLD
From the Hermitage, Leningrad

and
in
rk
P's
y,
ar
ke
to
ly
ad
re,
s-
of
is,
fi-
on



D

Sasanian Silverwork



FIG. III. LATE SASANIAN GOBLET, GOLD
Leningrad, Hermitage

of which is considerably diminished. This fact is shown especially clearly in the case of the ewer on a high foot decorated with the roundels of peacock-dragons (Fig. I), with which Sasanian silks and the textile patterns of Taq-i-bostan have made us familiar. In this ewer the connection of the handle with the body of the vessel appears to be quite inorganic. It is, of course, not absolutely essential that the handle should be carried to the upper rim of the vessel in a manner frequent in such Sasanian silver vessels; compare similar ewer forms in the Hermitage, and also a silver bowl on which a similar ewer is represented. In the present case the suspicion that the connection between handle and vessel is not organic is confirmed if it is compared with another piece which probably served as a model. This latter piece is a gold ewer (with foot) in the Hermitage, which belongs to gold goblets which were shown in the London Exhibition of 1931 amongst the Sasanian silverwork (Figs. II and III). It is then clearly seen that a similar solution of the problem of handle attachment was attempted, and also, as comparison shows, that the attempt was not successful. In the case of the gold vessel the handle clings to its neck and shoulder and curves gracefully over its belly, here again clinging to the wall of the vessel, and terminating, as before, in an animal's head. At the point where the curve of the handle culminates there is a little ball; this, too, is the case with the silver ewer. This ball-shaped knop is, in the case of the gold ewer, justified,

as it seems to accentuate the wire loop which holds the cover of the mouth of the vessel. The too deep curve of the handle of the silver ewer is also too high, thus lacking any relation to the neck, so that there is hardly enough room for a satisfactory solution of the cover loop. Between handle and body there is thus an unpleasing gap, which destroys the organic relation of both parts. Such handle solutions, with points of attachment on the shoulder of the vessel, which are not properly related to the neck, are to be found in some Chinese pottery, vessels which derive, as regards form, from Sasanian silver vessels (Fig. I). In their case, however, the forms of the handles

are independent Chinese inventions for which it is not legitimate to seek Sasanian prototypes or transition forms, possibly in reference to



FIG. IV. SASANIAN SILVER VASE
Leningrad, Hermitage

Apollo : A Journal of the Arts

this present case. The handle of this silver ewer is unsatisfactory and doubts as to its originality are justified.

The decoration of this silver ewer is of



FIG. V. SASANIAN SILVER VASE
Islamic Section, Museum, Berlin

special significance because it opens up an instructive perspective of solutions of critical problems of style. The peacock-dragon surrounded with a double circle of beads, with a scaly pattern in between (compare similar circle borders without the circles of beads on the textile pattern in Taq-i-bostan), is seen in another form on the silver bowl of the British Museum, where the fabulous beast is much more permeated with vegetative motifs (compare half-palmette instead of tongue, bell flower scroll above peacock's tail).

The ornamental innovation also incorporated Far-Eastern suggestions. This is seen in the wings of a peacock-dragon of a silver bowl, which recall the wing forms of Eastern Asia; head and plumage, too, of this beast point to the same sources. This development, which took place at the cost of the symbolic

and dæmoniac animation of the motifs, became especially apparent after the Islamic Conquest. At this period that which towards the end of the Asiatic epoch must be regarded as degenerative, becomes a vital productive element of style, as may be seen in an octagonal silver bowl of the early Islamic period. The metamorphosis of the lion's head of the dragon into that of a camel, as it appears on a ewer of the late Abbasid period, must be understood in this sense. The delight in fabling imagination, characteristic of the Persian artist, was not extinguished by the new creed. Characteristic of this is the change of form of the body of vessels. The cross-section shows that the circle has become an ellipse, a noteworthy result of the vegetative verve of ornamental design. The softening of form in compliance with vegetable growth is clearly seen if one compares a small silver ewer in the Islamic section of the Berlin Museum with other Sasanian silverwork. The Berlin vase is a bottle with a short neck on a ring stand (Fig. V); an acanthus frieze separates neck



FIG. VI. SASANIAN SILVER VASE
Leningrad, Hermitage

from body; the vessel is entirely encircled by a frieze of herons or cranes standing between candelabra of bell flowers (the so-called tree of life) into the spiral branches of which cocks and ducks have been arranged.

Sasanian Silverware

Between the belly and the ring foot appear the silhouettes of mountains indicating the land. One observes in examining the silhouette and the drawing within that they are the same shapes as the elements of the above-mentioned scale-like patterns. Still more clearly pro-

arcade motifs, arranged in a circle, such as are frequently met with in Sasanian art, have a ritual significance. On a bronze plaque in the Islamic section in Berlin the arcading decorated with trees of life surround a Sasanian palace. On the vase one sees in the arcading



FIG. VII. SASANIAN SILVER DISH
Leningrad, Hermitage

nounced are the mountain forms on the silver dish with the "Walking Tiger" (Fig. VII). Similar motifs found in a medallion of a silver dish from Mongolia in the Islamic section of the Berlin Museum must be understood in the same way as mountain symbols (Fig. IX).

The arrangement of the herons and candelabra in a continuous row, reminiscent of the old Oriental arrangement in zones, deserves special attention. This kind of silver vessel shows the striving for ornamental design especially clearly. Some pieces with cupids in vine-scrolls, distributed freely over the body of the vessel, clearly show that the Hellenistic habits of decoration were in parts still very pronounced. This influence is observable, not only in ornamentation, but also in the shapes of the vessels. A vase with a pot-like body and a short cylindrical neck (Fig. VI) hardly denies these relations, in spite of the Sasanian style of the local arcade motif; but the Iranian element in the general manner of decoration asserts itself the more clearly. Strzygowski has pointed out, on the occasion of the Persian Congress in London, that the



FIG. VIII. SASANIAN SILVER DISH
London, British Museum

naked female figures, which are obviously to be interpreted as priestesses. The attributes differ. In our illustration the figure on the right holds in her right hand a vase, in her left a cupid. One may suppose that this is a



FIG. IX. PERSIAN SILVER OF LATTER NINTH TO TENTH CENTURY
Islamic Section, Museum, Berlin

confusion of the old Oriental mother goddess (Anahit) with the Hellenistic aphrodite motif, such as is by no means singular within the circle of Iranian culture.

We return to the composition formulæ, as regards which we have already dealt with the zonal and arcade arrangement. More essential in relation to the general development of Oriental style was to become a third formula. This may be seen with particular clearness on a vase with an eagle above four-footed animals in large circles, separated by candelabra forms (Fig. IV). Next to the trees of life, near the foot, are two mountain motifs. (They are not visible in the illustration.) A similar

scheme is seen in the decoration of the first-mentioned ewer. This particular decorative formula was especially developed in Sasanian textiles, which, in fact, seem to have been the source of suggestions for the general style of decoration. These textile elements are still more clearly visible in two other vases, belonging to the same group, and in the decorative arrangement is developed still more in the manner of the continuity of design in textile art. In one vase the body of the vessel is studded with small beaded roundels with animals; in another the animals form part of a lozenge pattern. Both forms of composition are well known for silk patterns.

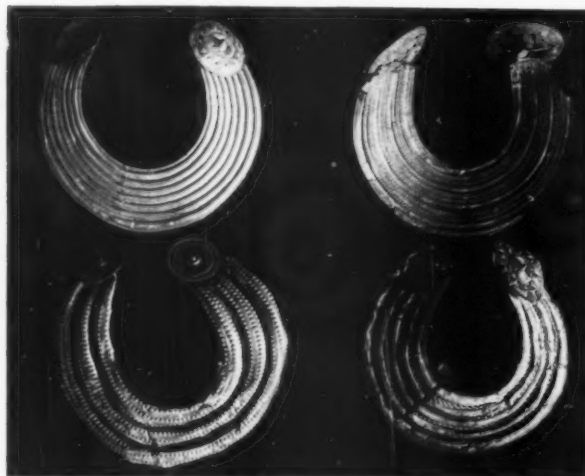
IRISH PREHISTORIC GOLD ORNAMENTS

By CATHERINE MORAN

FIG. I. GORGETS.
(Reading left to right)

Upper 1. Seven unornamented raised ribs with rope work between. Wt.: 4 oz., 5 dwt., 5 gr.

Lower 1. Raised ribs decorated with raised knobs. Discs decorated with central knob and bosses at edges; backs of discs are plain. Wt.: 16 oz., 10 dwt., 13 gr.



Upper 2. Four raised ribs divided by raised fillets of small knobs with rope work between. Discs ornamented on front with bosses and on back with circles of bosses divided by rope work. Wt.: 4 oz., 8 dwt., 16 gr.

Lower 2. Five raised bands divided by fillets. Discs are imperfect, upper plate of one decorated with ribs, lower plates are ribbed. Wt.: 7 oz., 8 dwt., 19 gr.

THE collection of gold ornaments in the National Museum of Ireland is unsurpassed, not only for the immense age of the objects it contains, but also for their beauty and their interest, both intrinsic and historical. Here are close on 600 specimens glowing with a gentle radiance among the sticks and stones of other prehistoric remains. Their warmth seems to quicken these grave relics into life while it lights the way of the enquirer into the history of those far-off days.

In Irish Archaeology there exists a mine of information which throws light on the development of primitive arts and culture not only in the country itself, but also on their growth and spread in the countries of the East and South from which they drew their source.

With few exceptions, all the objects here assembled

date back to the Bronze Age. When it is considered that Dr. Montelius has calculated the Bronze Age as dating from B.C. 2500 to B.C. 800 and that it was during the second period, B.C. 2000 to B.C. 1700 that gold was mined and worked in Ireland, some idea of the immense age of these delicate, finely wrought pieces can be formed. Throughout the early ages Austria, Spain and Ireland were the principal sources of gold supply and of these, Ireland has preserved an incomparably greater number of examples of its productions. The gold was mined in Wicklow and has been even up to modern times. It was found in alluvial deposits which also contained silver, and it is this admixture which gives to the gold of the ancient ornaments its particular pale colour and delicate sheen. The decoration of the specimens shows the gradual development of simple designs common to

Irish Prehistoric Gold Ornaments

every manifestation of archaic art to those harmonious complex interlacings and well-balanced ornamentations which constitute the special characteristics of the artistic productions of the Celts.

The earliest gold ornaments are the lunulae, flat crescent-shaped collars made of thin plates of gold, resembling in shape the flat necklaces of jet and even of pottery which seem to have been worn by man from the earliest dawn of his existence. The decoration of the

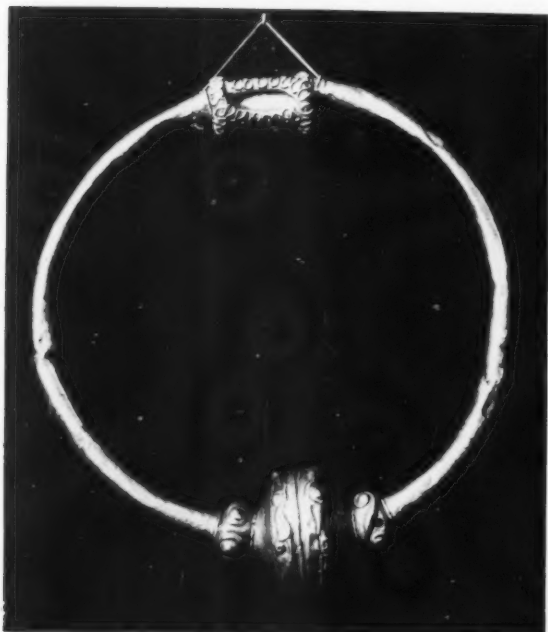


FIG. II. TORQUE. Hollow tube with ornamented disc terminals. Wt. : 3 oz., 5 dwt., 7 gr. La Tène period. Found at Clonmacnois with ribbon torque

lunula is gathered at the ends and consists of chevrons, lozenges, herring-bone pattern and other designs which are incised on the surface with a sharp instrument, much in the same way as the daggers and bronze axes of the time were embellished.

The gold collars, known as gorgets, betray a marked advance in actual workmanship as well as in the use and application of ornament. Wide in the centre and narrowing at the sides, they are hammered up into a number of semi-circular ribs divided by bands of rope-work or dots. These were doubtless wrought on an anvil similar to that which was discovered with a metal worker's tools, and which is to be seen among the prehistoric objects in a show-case near by. Examples of gorgets may be seen in Fig. I, which show the variety of forms of decoration which were applied to them. The collar was attached by passing one of the terminals through slots in the other terminal, the fastening being covered by discs usually highly ornamented with bosses and raised dots. Ornaments exactly similar to these Irish gorgets have not been discovered elsewhere, nevertheless the use of collars of this type seems to have been fairly

widespread. In modern times a gorget was part of the uniform of every soldier up to the early years of the nineteenth century.

Yet another kind of neck ornament were the torques, which consisted of plain rods or tubes of gold, or of one or more narrow twisted strips. The torques shown in Fig. II are among the most beautiful examples of these ornaments. They date from the early years of the Iron Age, about the fourth century B.C., when they seem to have been the most characteristic of all Celtic adornments. These ornaments are thought to have originated in Ireland and to have spread thence to the Celtic peoples in Britain and Gaul. They were worn by both men and women and the Celtic chiefs marched to fight the Roman legions wearing them. It is said that Flaminus Nepos erected a gold trophy to Jupiter in 223 B.C. from torques captured from the Gauls, and the statue of the Dying Gaul in the Capitol of Rome wears a torque round his neck. Later the Romans awarded torques to those who had distinguished themselves for valour and courage. In Fig. III is another example of a torque showing, in its execution and ornamentation, a very highly developed technique. It is made of thin gold plates curved into a tube which probably contained a metal core. It is ornamented with repoussé work probably executed on a matrix of ivory or of bone. The flat surface, richly decorated with designs, executed by means of a compass, betrays the great delicacy and minute precision of the artist. A portion of the back is missing, but the slot and projection for fastening, which are very remarkable, may still be seen. Dating from the first century of our era, it is considered the finest existing example of this class of gold work.

The collar with the boat, the bowl and the two neck rings seen in Figs. III and IV, was turned up by a ploughman some thirty years ago at Brougher, in the County Londonderry. The Brougher find formed the subject of questions in Parliament and of a law suit as to its ownership. The courts declared it Treasure Trove and assigned it to the King, Edward VII, who ordered that the ornaments should be placed in the National Museum at Dublin.

The boat is made of a single sheet of gold, slit and rejoined at prow and stern. It measures 7.4 inches in

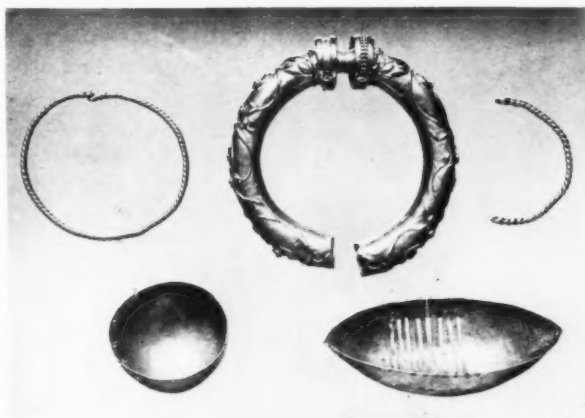


FIG. III. THE BROUGHTER FIND

Apollo: A Journal of the Arts

length, 3.1 inches in breadth and 1.9 inches in height. Eight of the nine benches for oarsmen are intact, and the central one is pierced with a hole for the mast. Rings served as rowlocks and on the left of the stern there is one for the steering oar. Fifteen oars and the steering oar, measuring 2.8 inches, were found with the boat, and also the grappling iron with four hooks, three forked implements, the mast, a yard and a small spar.

Perchance, it had been inadvertently dropped there æons ago, or lost in a wayside fray or hidden away from any of the successive hordes which came to disturb the people of the country. This fibula in its own case would lead to the support of the theory that it was used as a personal ornament.

The seven gold balls strung together (Fig. V) form a very remarkable ornament. These were probably used to

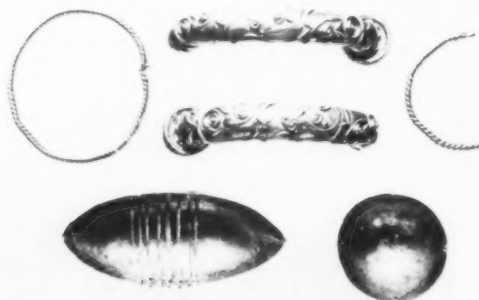


FIG. IV. THE BRIGHTER FIND
TORQUE. Wt.: 5 oz., 18 dwt., 17.5 gr. MODEL BOAT TWO NECKLETS BOWL

The bowl, which measures some 2.3 inches in height and 3.6 inches in diameter across the mouth, is beaten out of a single sheet of gold. A wire is linked into the four holes which are found at equal distances round the rim and from two of these a large twisted ring hangs down. It may have been a cauldron or a scale pan and one authority has suggested that it was a lamp. All these objects would appear to have been votive offerings, part of the treasure of a primitive church, probably concealed

decorate a horse, for in the Bronze Age gold was plentiful enough to allow of its being put to such purposes. The balls are of a reddish gold colour and consist of two half spheres of thin gold plate soldered or possibly fused together. Each ball is pierced with openings for the insertion of a string and the edges of the perforations are turned slightly outwards so as to prevent cutting.

The small circular gold boxes which this collection contains are notable for their good workmanship and

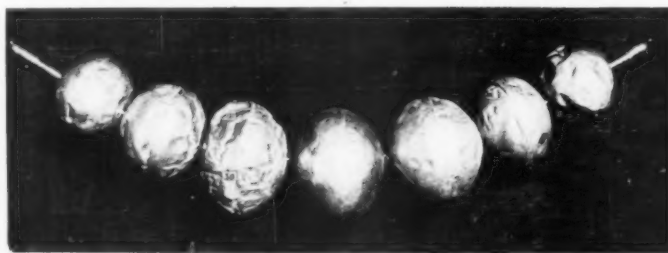


FIG. V. SEVEN GOLD BALLS found near the ruins of an old chapel near Carrick-on-Shannon. Size varies from 2.7 in. to 3.9 in.

to preserve them from the Danish plunderers. The collection contains a large number of penannular rings of various sizes and shapes which were probably used for many and various purposes. The bigger ones, consisting of crescent-shaped handles and cup-shaped terminals, some ornamented with striations, others with engraving of herring-bone and chevron designs on the terminals, were doubtless used as personal ornaments, either as bracelets, brooches or clasps for the loose cloaks which were worn. A fibula of this type was found nearly a century ago in bog land in County Tyrone in its wooden case.

delicate design. An example of one of these appears in Fig. VI. They are made in three parts, the rim, the base, and the top which is slightly concave. That shown in Fig. VI is decorated with concentric circles on the top and base and a rope pattern follows the edges and hides the join of the parts. The use to which these boxes was put has not yet been ascertained. They probably date from the Bronze Age and may possibly have held some aromatic substance and have been deposited in graves.

Among all the mass of glittering ornaments there is one in particular which must be singled out as being of

Irish Prehistoric Gold Ornaments

paramount significance and importance. Its antiquity, its delicate beauty, the light it sheds on dark interludes, all assure to it its own especial place in prehistoric art. This is the gold disc which only ten years ago was discovered in a bog near Lattoo, County Cavan. There



FIG. VI. SMALL CIRCULAR BOX. Top and base ornamented with spikes surrounded by concentric circles.
Wt. : 12 dwt., 2 gr.

were already a number of gold discs in the National Collection, round plates ornamented with circles, chevrons and dots, and some of them with a cross and perforated two holes. Some of these may have been used

as personal ornaments, but it is thought that for the most part they were attached to bronze discs on chariots to represent the sun. In the case of the Lattoo disc, however, there can be no hesitation. It very closely resembles the disc which was discovered at Trundholm in Norway, borne by a miniature bronze chariot with six movable wheels. The objects with which the Lattoo disc was discovered have been definitely ascribed to the latter part of the Bronze Age, the period to which the Trundholm disc is said to date. Incisions on stones in a tumulus indicate that sun worship was known in Ireland in prehistoric times, and the discovery of this disc is another proof of the fact. Unfortunately, it has been considerably damaged, having been broken into three separate pieces. It measures 4.8 inches in diameter and is as thin as a sheet of paper. The decoration is generous and delicate. It is divided into bands of concentric circles by chevrons which increase in width as they near the edge. In the centre is a boss surrounded by rows of small raised dots and concentric circles and edged by a narrow band of herring-bone pattern. The decoration, which was probably worked by pressing the gold plate on to a matrix, shows great perfection of technique and a nice appreciation of balance and proportion. Of all the gems that shine from the dark depths of the Bronze Age this is surely one of the most brilliant.

ALFEO FAGGI: AN ITALIAN SCULPTOR IN THE UNITED STATES

By KINETON PARKES

IN 1929, the National Sculpture Society of America made an astonishing gesture towards the art of sculpture. In the California Palace of the Legion of Honour, it gathered together a collection of thirteen hundred pieces of bronze, wood, marble and granite. These did the utmost honour to the artists of the United States and evidenced that, whatever the value of this immense production artistically, popularly, it was of the very greatest. During the present century the appreciation of the plastic art has grown enormously, and much more quickly than in any other country of the world. The reasons for this are obvious; the Nature students go abroad and return full of enthusiasm; artists of Europe go to the United States and, if they are good, they are welcomed with open arms and implored to stay, as is the case with Carl Milles and Ivan Meštrović, who, however, are unable to accede to the flattering request. Further than this, the American citizen goes in ever-increasing numbers to Europe and sees the sculpture there, and still further, the rich American citizen is now spending large sums in the purchase of sculpture and commissioning it. The National Society issued a magnificent catalogue of its great exhibition wherein may be seen many illustrations of the work of both the older and newer schools. For the most part the latter consists of the imported sculptors, for the advanced native goes to Paris or London and



PORTRAIT OF THE SCULPTOR

Abollo: A Journal of the Arts

stays there off and on, mostly on—John Storrs, Cecil Howard, Jo Davidson, Jacob Epstein—and works there. These are illustrated in this valuable volume, but the advanced immigrant-sculptor only to a limited extent.



DANTE (Bronze)

Collection of Mr. Frederiko Stallforth, New York

Important among these is Alfeo Faggi, a modelling sculptor, largely engaged with the plastic decoration of churches and allied institutions. In the United States there has been a growing feeling for some years past for ecclesiastical art. Bertram Grosvenor Goodhue and other architects only less accomplished showed the way in their

designs for cathedrals and churches and the sculptural and mural decorations therewith associated. Religious feeling is finding now a more intimate character, and donors are able to realize an outlet for it. There are fine sculptors in America, and many of them possess the monumental touch. For the most part they are under the influence of the past, but among them are those who, while reverencing tradition, are also capable of striking out into modern feeling.



SIMON HELPS JESUS TO CARRY HIS CROSS

By Alfeo Faggi

Alfeo Faggi is one. He was born at Florence and is a man of forty. The Accademia di Belle Arti was his school and of its kind there is no better. Florence is the hub of the modelling world of today as she has been since the time of Ghiberti and Donatello, and their birthplace is now the workplace of the plastic artists devoted to their tradition. The most characteristic sculpture now done in Florence is modelled and Faggi is a modeller. But he is no longer a Florentine, for he went to the United States and, in 1914, held his first exhibition in Chicago, with which city he was associated most closely until a year or two ago, when he settled at Woodstock, New York. He has now taken out his papers and become an American citizen and artist. It is in the States that his work has developed and been warmly applauded. This he appreciates to the extent of renouncing his Italian nationality in favour of American, where all good immigrant artists are heartily welcomed.

Faggi's general works include one or two simplified studies of the nude, three groups of "Mother and Child," some statuettes of children and a very characteristic figure of "St. Francis blessing the birds." His deep religious feeling is exploited to advantage in his "Pietà." All Florentine artists make at one time in their careers a

al
is
rs
al
e
e
o



s
s
s
n
r
s
c
i
r
s
s
a
y

Alfeo Faggi

"Pietà" and all of them are obsessed by that great Florentine, Michelangelo. Alfeo Faggi has made a feeling version, full of sadness and renunciation, with a beautiful and very pitiful "Holy Mother." This is in bronze in the church of St. Thomas the Apostle in Chicago. In the same church is also the artist's greatest and most extended work up to the present.

Every sculptor of religious tendencies looks forward to doing "The Stations of the Cross," and every great Catholic church is desirous of possessing sculptural representations of the last fourteen episodes in the life on earth of the Christ. Faggi has done an impressive

turned his attention from the heavens above to the earth beneath and to hell which is still lower than the waters under the earth.

Heaven and Hell have often served the artist by stimulating his imaginative powers at the expense of the initiative. When he gets to Earth his works clog; he becomes realistic; he paints portraits and sculpts the female form divine, so called. Dante and Milton and Blake did very well in both the unknown spheres, but Rodin faltered and failed at "The Gates of Hell." He borrowed from Dante even more than Dante borrowed from legend and history. Rodin was of the earth,



WALT WHITMAN

By Alfeo Faggi

In the collection of Hardinge Scholle, Director of Museum of New York City

series of bronze panels, seven on each side wall of the church, and they occupied him three years in the modeling, for he did them entirely with his own hands. Their form and their feeling, therefore, are absolutely authentic; the very essence of the artist's faith. Padraic Colum has written a little book of poems on them which he calls "The Way of the Cross," and each poem is descriptive of the special emotion of the several subjects. It is a moving series full of poignant suffering, yet, while ardent, it is reposeful and never violent. The artist has grafted on to the tradition new stolidity and dignity and a new exposition of faith. The Gothic conventions of attitude are discarded in favour of a more apposite primitivism. The old cracked folds of sophisticated Gothicism do not distinguish his draperies, which are treated in the modernist convention and the figures and appurtenances are modelled in a style which is all the sculptor's own. These "Stations" are a notable addition to the plastic art of the United States of America and to religious art in general of our time.

Turning from the lamentable and beautiful story of the last duties and sorrows of Jesus Christ, Faggi has

earthy, and his "Ugolino" in its grossness is one of the horrible miscarriages of art. If you go to the Hôtel Biron your wonder grows that an artist so great had so greatly blundered. When you remember that Rodin's imaginative powers were too sombre to be flexible, however, the wonder grows less. For Hell is a big subject and only Dante encompassed its confines. His best known illustrator, Doré, tried to illuminate his images, but succeeded only in caricaturing them; Rodin succeeded only in making them horrific; only Blake possessed a new vision. Where Rodin failed how should any other sculptor succeed? Only by imaginative effort, not by illustration. It is the fault of artists that they will illustrate, or try to. "The Gates of Hell" is suggestive enough to engender original conceptions. Why should Hell's portal be draped with dreary embroideries of old forgotten sins? Why not enlivened with new conceptions which have nothing to do with legend, nor with any other artist's images? Why should not the sculptor, inspired by that gloomy entrance beyond the Styx, abandon all hope of help from the pictorial and enter there with a new idea? If the intention is not

Apollo : A Journal of the Arts

great; even it is not well realized, it might anyhow be a fresh thought and provide a new image; there are plenty of new sins, quite as disgusting as the old.



EVE (Bronze Statuette)

By Alfeo Faggi

Owned by Frederiko Stallforth, New York City

If Hell is a good subject for the sculptor, it is still there for inspirations, amplified by a thousand infernal

details which have accumulated during the centuries since Dante peopled it so thickly. Rodin should have exploited them in his "Porte de l'Enfer" instead of cribbing from the "Inferno," and then his gates might have become a holy terror instead of merely a hellish horror.

Just now in Chicago, Alfeo Faggi has made a new incursion into the lower regions after exploiting a more austere and beautiful history in his "Stations of the Cross." His "La Porta dell' Inferno" has no relation to Dante at all; no relation to Rodin either; no relation to anybody, for it is the expression of an idea, simply and purely, and as such vindicates itself, and its subject. It is, moreover, a fine example of a frieze relief, and of the technical intricacies of the relief Faggi is a master. As to the round, he is equally at home and equally original. Faggi will express the idea; he will not sculpt the portrait of the living image, but only the expression of the living idea.

So he produces his "Walt Whitman," an astonishing evocation in bronze, with a plenitude of forceful yet static power, grim, yet human, as Walt Whitman was; as grim as the figures of "La Porta dell' Inferno," elaborating the emotions which Whitman expressed in his poetry for the benefit of humanity. Faggi's conception of the entrance to Hell is all emotion. For any young aspiring artist, it is obvious that the path to Hell may well be paved with good inventions. From the practical point of view, Faggi is doing a fine work in architecture, for his impressive images and reliefs are proving to architects once more the value of the union of their art with that of the sculptor, both from the structural and ornamental sides. This is illustrated in the pictorial reliefs in seven panels representing six episodes in the life of St. Francis which decorate the bronze door of the church bearing the saint's name at Wheeling, Ill., modelled by Faggi some three years ago. The work of Alfeo Faggi is very serious work, sometimes even to solemnity. He has made impressive busts of Tagore and Noguchi and an extraordinary statue of Dante, for his tastes are poetical. The "Dante" displays some such inspiration as that of one of the draped figures on the North Tower buttress at Wells, but is less naturalistic and more stylised. It is in this that Faggi's work is differentiated from carved Gothic. He is not essentially Gothic in form although he has the early Gothic spirit, which quite obviously separates all he does from any association with the plastic work of the Renaissance. His tradition is not that of Niccolo Pisano, nor that of Donatello; it has nothing of the classical about it. He possesses the more devout medieval, even monkish, feeling which dissolved in the rays of the burning sun of the Renaissance. His soul retains the light of the early Gothic mason of Wells Cathedral.

JOSEPH WRIGHT, A.R.A. (1734—1797)

(WRIGHT OF DERBY)

By ROY MORRIS



SELF-PORTRAIT IN
PENCIL

*By Joseph Wright, A.R.A.
(Fitzwilliam Museum)*

WHEN Joseph Wright is fortunate enough to obtain any mention at all—from art historians, I mean—he is usually classed among the minor painters of the eighteenth century.

And yet he was the originator of a decidedly unusual type of genre picture; he was a landscapist of very considerable distinction; and while, under the influence of Reynolds, his contemporaries were attitudinizing, pictorially, in the “grand manner,” Wright was quietly painting the industrial life of his day in a manner to which it is difficult to find any parallel until many years after his death.

To the historically minded it may be interesting, too, that he was probably the last heir in the direct line of the tradition of painting which descended from Van Dyck and Svest, to Lely and Kneller, and on through their pupils and successors, Riley, Richardson, and Highmore to Hudson, who was the master of Wright as well as of Joshua Reynolds; a tradition which became so filtered and purged of its foreign elements that by the time it reached the early eighteenth century it had begun to take shape as a national style, and something clearly different from any contemporary Continental school was

emerging in England. Of this Hogarth is perhaps the clearest example.

With this tradition Reynolds, after his Italian tour, broke sharply. It is, indeed, interesting to speculate upon what English portraits of the eighteenth century would have been like if, in 1749, Commander Keppel had not offered Reynolds the famous free passage to Italy.

In Wright, as in Romney, both of them painters who did not leave their native shores until their impressionable years were well past, we may find hints. Both of them painted with a technical simplicity which gives their works an attractive air of spontaneity, beside which Reynolds frequently looks either fussy or over subtle, and which, too, has ensured the preservation of their pictures—it is rare, for instance, to find a Wright in bad condition, barring accident and ill-usage, of course. Without making any comparison between the artistry of Wright and Reynolds, I do intend here to venture the assertion that as a craftsman Wright was the sounder of the two.

The National Portrait Gallery, that place of instructive contrasts, affords an interesting demonstration. Reynolds’



VISCOUNT FITZWILLIAM

Fitzwilliam Museum
(Photo: Mansell)

By Joseph Wright, A.R.A.

Joseph Wright, A.R.A. (1734—1797)

portrait of Sir William Blackstone hangs immediately above Wright's portrait of Erasmus Darwin; the Reynolds is a ghost; the glazes have fled, or been removed, so that little more remains than a cold and heavy foundation; the Wright is as fresh, practically, as the day it was painted; it has, too, a fresh simplicity of handling which makes the Reynolds look fussy and worried.

I suppose that the fairest parallel to Wright's por-

advocacy than over-pleading; let me then here admit that immediately we begin to compare Wright as a portraitist with his greater contemporaries one becomes conscious of his deficiencies. He has neither the richness and variety of Reynolds, nor the pearly exquisiteness of colour and the magical lightness of Gainsborough's brush; he has not the vigour of Raeburn or, except at odd moments, the charm of Romney. A fundamental



THE IRON FORGE

By Joseph Wright, A.R.A.

From a Mezzotint by W. Pether. (Derby Corporation Gallery)

traiture can be found in the work of his friend, Romney, by whom he was, to some extent, influenced. They are akin in this, at least, that the works of both have a certain direct immediacy of appeal.

It may be interesting to note here that Romney, like Wright, appears to have been interested in effects of artificial light; some of the titles of his early works painted at Kendal suggest similar pictures to those by which Wright later became famous: "A Group of Heads by Candlelight"; "A Tooth Drawing by Candlelight." Later in life (about 1780) he painted several, four I think, pictures of candlelight effects illustrating Hayley's poem "The Triumphs of Temper." There is, I think, no connection between these pictures and Wright's, beyond the indication of similar interests.

It is axiomatic that there is no more fatal form of

gravity of temperament gives him a position of some isolation—one feels that he consorts much more happily with the pre-Hogarthian painters than with his own contemporaries. How far Wright's lack of charm is due to his sitters I have not here space to determine; certainly he did not paint so many pretty girls as Romney, or so many handsome women and distinguished men as Reynolds; nor did he endow his sitters with the almost incredible aristocracy of the portraits of Reynolds and Gainsborough. His practice was mainly confined to his own class, and he painted them as just what they were, solid, unpretentious, middle-class people.

He was *par excellence* a painter of the bourgeoisie, and I believe he suffers from it in popular esteem, for even in democratic today collectors of portraits have a curious affection for a likeness of a lord.

Apollo: A Journal of the Arts

Yet it is not on his portraits that the fame of Wright rests, or will rest, but on his firelight pictures and his landscapes, for it is here that his art finds its most personal expression.

Of the former, two at least, "The Orrery" and "The Air Pump," deserve to be considered among the major works of the century. In each a design of considerable complexity, built around the mechanism of the scientific apparatus employed, is controlled and unified by skilfully managed chiaroscuro: rich and glowing



DR. ERASMUS DARWIN By Joseph Wright, A.R.A.
Collection Mr. E. E. Clarke, Spondon, nr. Derby

colour, excellent drawing, and forcible, yet simple, modelling give these works a convincing solidity of presentation to which there is no exact parallel in the works of the period; their admirably varied incident and their acute characterization give them a fullness and richness of content surpassed only by Hogarth, if even by him. Had they been painted by a Dutchman they would undoubtedly be regarded as works of high importance; as it is the National Gallery permit their only example of Wright's work, "The Air Pump," to remain on loan in a provincial town, where it is almost totally unknown to most foreign students, and even to many English ones. It is now, I believe, even omitted from their catalogue. It is, perhaps, superfluous to add that this one example was presented and not purchased.

In composition, Wright is inclined to be conservative; in his portraits his invention most frequently confines itself to variations upon the safe basic themes of traditional design; yet occasionally he may, especially, I think, in his firelight pieces, be caught off his guard. He

then reveals potentialities as a designer of rhythms of a quite astonishing vigour. A picture in the possession of Mr. Rogers Coltman of two boys fighting for a bladder is an instance. The swing of the interlocked figures across the canvas, the dramatic opposition of light and shade, and its uncompromising realism, suggest an English Caravaggio.

In a group of pictures of industrial life, iron forges and the like, Wright was decidedly in advance of his time; his early interest in mechanism of any sort doubtless helped him to discover in that grey dawning of the age of machines the delightful patterns made by the structure of machinery. It is fascinating, if fanciful, to speculate upon what Wright would have made of some of the subjects offered by the huge machines of modern industry; how he would have revelled in such a subject as Sir George Clausen found in his "Woolwich Arsenal" picture now in the War Museum. In this year's Academy, Sir George had a picture of men striking at an anvil, which without having any definite resemblance to Wright, yet impressed me as being strangely akin. In fact, I believe that if one can imagine the work of Sir George divested of its somewhat fidgety impressionism, and painted with the colour kept more together, one could find much in it, in intention at least, near to the work of Wright.

* * *

I do not think that I do Wright much injustice if the limits of this article compel me to pass over his numerous pictures of mixed lighting effects and his subject pictures. The former, though evidence of an interest with which I shall deal later, do not now interest us, and the latter cannot be said to be either better or much worse than the similar works of his contemporaries. I read not long ago of a speaker lamenting that today rhetoric is a lost art. It is probably the somewhat portentous pictorial rhetoric of many of the subject pictures of this period which makes them so alien to our present-day temper that criticism of them is so difficult. In one instance, however, Wright did achieve a subject picture, "The Dead Soldier," of a real pathos. This picture, beautifully engraved by Heath, was one of the most popular prints of the time.

* * *

I have left myself little space in which to deal with Wright's landscapes. These are of real importance, and have been too little considered. I believe it would be true to say that Wright in his landscapes occupies a position curiously midway between the classicism of Wilson and the romantic convention of Gainsborough, with the addition of a personal something which makes his work distinct from either.

An extraordinary blend of naturalness and convention makes his "Rainbow" picture at Derby an unforgettable work: the foreground trees are thinly painted in a rather conventional tone of warm brown, which serves as an admirable foil to the cool, slaty grey of the sky; against this the rainbow blazes with a luminous intensity unequalled in the period, and possibly even since.

In his numerous moonlight pictures one finds him exploiting the possibilities of design by the silhouette in a manner which is hard to match among his contemporaries. He might, too, with some reason be included among the rather numerous parents, or grandparents, of English watercolour.

Joseph Wright, A.R.A. (1734—1797)



MRS. JOHN ASHTON

Fitzwilliam Museum
(Photo : Mansell)

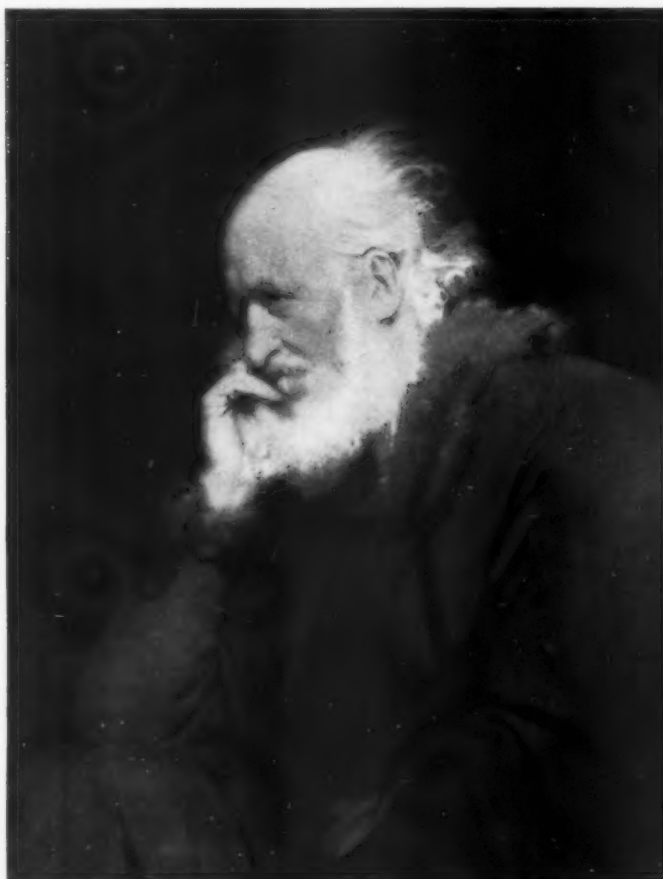
By Joseph Wright, A.R.A.

Apollo: A Journal of the Arts

One might say of Wilson that he was chiefly concerned in painting the "design" of his landscapes; of Gainsborough that he cared more for the sentiment; one can say of the landscapes of Wright that they are pre-occupied with "effect."

He may be considered remarkable for this alone, that he was among the first of English painters to be interested in light and atmospheric effect as a pictorial motif, not

collection of Wright's friend and executor, John Holland, and now with the rest of the Holland collection in the possession of a Canadian lady. I was then informed that authorities had definitely pronounced this picture to be by Romney, *on no other and no better ground than that it was too well painted to be by Wright*. Fortunately I was able to demonstrate beyond any shadow of doubt that it actually *was* a Wright.



HEAD OF AN OLD MAN

By Joseph Wright, A.R.A.

(Holland Collection, Canada)

in his landscapes only, but in his firelight pieces, and even in his portraits. There is an equestrian portrait of a Mr. and Mrs. Coltman, painted *circa* 1770, which is quite modern in its open-air lighting and its naturalistic background; there are even passages in it which obtain their effect by the juxtaposition of divided touches of colour.

There is room for research into Wright as a landscape painter, and the study is not easy. As far as I know there is one, and one only, of his landscapes in public possession, the "Rainbow" at Derby, unless, and I strongly suspect this to be the case, they are masquerading under other names. I will give an instance.

I was recently shown a photograph of a picture of a boy with a bladder, obviously by Wright, once in the

Wright is, of course, not yet a name of power in Bond Street and places where they buy and sell pictures; no work of his has yet been sealed with the seal of an auction record.

When this happy consummation is reached possibly the National Gallery will purchase an inferior example, but meanwhile is it too much to suggest that they recall the picture they already possess, and hang it where it may be studied with its peers, and that when exhibitions of British art are organized, either at home or abroad, Wright, one of the most interesting painters of the eighteenth century, be given adequate representation and the ample material now at Derby and in private collections be drawn upon?



THE VIRGIN AND CHILD SURROUNDED BY ANGELS

Half of Diptych by Jean Fouquet

Lent to the Exhibition of French Art by the Musée Royal des Beaux-Arts, Antwerp

THE AGE OF CHARLES II THE FORTHCOMING LOAN EXHIBITION



GEORGE MONK, DUKE
OF ALBEMARLE.

By William Dobson (1610-1646)

*Lent to "The Age of Charles II"
Exhibition by Messrs. Spink.*

"I WENT, and Mr. Mansell, and one of the King's footmen, and a dog that the King loved, in a boat by ourselves, and so got on shore when the King did, who was received by General Monk with all imaginable love and respect at his entrance upon the land at Dover. Infinite the crowd of people and the gallantry of the horsemen and citizens and noblemen of all sorts. The mayor of the town come and give him a white staff, the badge of his place, which the King did give him again. The mayor also presented him from the town a very rich Bible, which he took and said it was the thing that he loved above all things in the world. A canopy was provided for him to stand under, which he did, and talked awhile with General Monk and others, and so into a stately coach there set for him, and so away through the town towards Canterbury, without making any stay at Dover. The shouting and joy expressed by all is past imagination."

With this entry in his Diary under May 25, 1660, Pepys ushers in the age of Charles II, which is to be revived for us in the exhibition to be held at 22 and 23 Grosvenor Place from January to March.

There we are to see, amongst a wealth of other interesting things, the portrait by Lely of the maker of the Restoration, General Monk, which is reproduced in these pages. The exhibits will, in fact, illustrate the King and his Court, the Campaign of Worcester, the portraits of eminent people, the arts of the reign, including

architecture, engraving, goldsmiths' work, pottery, needlework, and furniture, of which an important example is also here reproduced. Other sections will be devoted to William Penn and the Society of Friends, the beginnings of the Royal Society, and Mr. Pepys and his Diary.

As regards particular items we learn that they will include the following: Examples of the rare English enamel work of the period in hunting-swords, stirrups, etc.; a pair of black enamel ear-rings that belonged to Nell Gwynne; a collection of miniatures representing most of the important personages of the period. The musical section will embrace two violins by Chris Wise and by Urquhardt, a virginal used by Nell Gwynne; portraits of Purcell and Blow, together with some of their manuscripts. The Royal Society is lending portraits of the scientists of the period; the "Cabal" will be represented by portraits lent in the main by their descendants, and the King and his Court by portraits from the collections of the Duchess of Northumberland, the Duke of Devonshire, the Earl of Sandwich, and others. A bust of Charles II will be lent by the Duke of Portland, and Mr. Buckston Brown is lending an ivory medallion of Samuel Pepys. Collections of watches and clocks of all types will be shown, lent by various collectors, and in the needlework section will be seen Nell Gwynne's mirror and dressing-case in stump work; a casket containing Charles II's account book; a copy of Hanneman's portrait of him in needlework, and so forth. Some of the

Apollo: A Journal of the Arts

most magnificent furniture will come from Drayton, lent by Mr Nigel Stopford Brook, and the silver-work section with loans from the Fishmongers' Company, the

tion will include, apart from the Penn and Pepys relics, things associated with such "glories" of the reign as Milton, Sir Thomas Browne, Hobbes, Marvel, and Lely.



A RARE INLAID OAK
CABINET dated 1663

*Lent to "The Age of
Charles II" Exhibition
by Messrs. James*

Admiralty, the Middle Temple, and many private collectors promises to be impressive. The Duke of Portland is lending the Newcastle Horsemanship Tapestry from Welbeck Abbey.

We may add, in conclusion, the hope that the exhibi-

The exhibition, which is being held under the patronage of H.M. the Queen in aid of the Young Women's Christian Association, owes its origin to the indefatigable energy of Miss Wade, who organized the Scottish Loan Exhibition at the beginning of this year.

A NOTE ON THE FRESCO PAINTINGS OF THE LATE VIKTOR TARDOS-KRENNER

By JOHN LUTTER

IN the past two years the splendid Franciscan Church of Budapest has been fully restored. During the war period, and some while after, it had been allowed to become very dilapidated. With the renovation, the earlier depressing atmosphere of the church has been entirely removed. The Franciscan Church has become an important work of art; by the restoration of the two great frescoes by Karl Lotz,

and especially the two spiritual frescoes, to which as side figures are added the pictures of the Four Evangelists, it takes an important place amongst the religious fresco paintings of Western Europe. The two pictures reproduced on pp. 45 and 46 will undoubtedly awaken the interest of the art world.

The painter of these new monumental pictures ("Portiumkula," "Stigmatisation," and "The Four

A Note on the Fresco Paintings

Evangelists") was the Hungarian artist Viktor Tardos-Krenner. In his work he endeavoured to reproduce the warm colours of the Italian church decoration, and effectively lighten them up in the dimness of the Franciscan edifice. He chose, therefore, the strong but harmonious colour-tone of the so-called Jesuit Baroque from the heyday of religious decorative art. He was, however, somewhat restrained by the two ceiling paintings in the main dome of the church, which were a mixture of Renaissance and Baroque, and differed from true Baroque. These works were by the German-Hungarian, Karl Lotz (1833-1904), the master of Hungarian decora-

entirety: the golden radiance of the topmost section of the heavenly regions, the extraordinary fiery light of purgatory, and the natural daylight of the procession which joyously marches to the entrance of the Portiumkula Chapel.

This main difficulty brought numerous difficulties of detail in its train. As the figure of the Saviour is seen close up in front, the kneeling figure of Saint Francis, opposite, should properly be seen in the background. In order to get over this awkwardness the master took a very steep underview, so that now St. Francis is also to be seen from the front. His left arm, which points



PORTIUMKULA

*Ceiling Fresco by the late Viktor Tardos-Krenner
Sanctuary of the Budapest Franciscan Church*

tive painting. But these two ceiling paintings had so badly faded that they now were, so to say, little more than weak figure lines. Tardos-Krenner had to repaint them almost entirely.

The two paintings reproduced here are the original works of Tardos-Krenner. They reveal him to belong to the ranks of ripe artists, and a worthy disciple of his master, Karl Lotz. Both frescoes are on the ceiling of the sanctuary.

The rich and full subject with the title "Portiumkula" is a three-part work which, however, by its harmonious composition and clever interweaving of one part with the other, gives the impression of an entirety. This harmony of the picture is not attained merely in the composition, but also in the colourful view. He has been successful in bringing three styles of lighting into one

to the Purgatorium, cuts in silhouette the over part of the light rays, and so a part of his breast is made visible and the spectator gets a full view of the ascetic profile of the saint. His right hand points to the Portiumkula Chapel. By these gestures the continuation of the two main themes—the procession to the Portiumkula Chapel and the freeing of the lost souls from Purgatory—are made prominent. The Madonna is depicted in the moment where she, as the Mother of God, intercedes with her Son. The raised left hand is the sign of her happy surprise. Thereby is revealed that Christ is not disposed to give immediate grace, and that He is the absolute judge of all sins. The redemption from punishment is here revealed as something not easily attained.

The Trinity of the picture is shown, too, through the framework. By the doubling of the cornice the heavenly

Apollo: A Journal of the Arts

scenes are brought forward as of ideal importance. In order to strengthen the feeling of horror at the tortures of the sinners in purgatory, one of the serpent-bound figures comes out of the frame and threatens to fall on the spectator. The second (white) frame tempers this a little. The gigantic angel who lifts the heavy stone gate of purgatory is characterized by the tragic expression on his features, as if he would say: Again is Purgatory full, no matter how many we set free. The other angel, who with his arm lifts the redeemed out of the flames, has, on the other hand, a joyous mien.

Dresden, Paris, Vienna, Munich, and Italy. In particular, a long period of study in the Munich Alten Pinakothek made an impression on his artistic soul. Rubens opened his eyes to colour and movement.

On his return home he sat under the great master of Hungarian historical painting, Bartholomäus Székely, a worthy pupil of Piloty and Rahl. Later, Viktor Tardos-Krenner came to Karl Lotz. Thirstily he drank in the exceptional wisdom of his great teacher, but kept his mind open to the influence of all the great masters. Shakespeare, also, had influence on him. He was not



STIGMATISATION OF ST. FRANCIS OF ASSISI

Ceiling Fresco by the late Viktor Tardos-Krenner

Sanctuary of the Budapest Franciscan Church

The second painting is the "Stigmatisation of St. Francis." The problem here was the union of the Holy Spirit with the human soul. It is a combination of two spheres, the heavenly and the earthly. The main theme of the teaching of St. Francis is the inner fusion of the Love of God with the love in his creatures.

The master of these fresco paintings, Viktor Tardos-Krenner, was born in Budapest in 1866, and came of an important Hungarian family of students. His father, Joseph Krenner, was Professor of Mineralogy and Palaeontology in Budapest. He was well known in scientific circles as the discoverer of more than twenty new crystal forms. His son, the painter, was, however, more the son of his mother, who was a painter. He spent his youth in the Hungarian National Museum, where his father, who was director of the mineral collection of the museum, had his apartments. After his student days at the Piarist College in Budapest, Viktor Tardos-Krenner made a long journey abroad to Berlin,

merely a painter, but also a successful author. The two pictures shown here reveal an especially dramatic power—they show that the painter saw dramatic movement in all happenings. His literary activities produced two tragedies. The one, "Nero's Mother," was produced at the Hungarian National Theatre with great success; the other, "Martinuzzi," won for him the Karacsanyi Prize of the Hungarian Academy of Science.

Viktor Tardos-Krenner painted the ceiling frescoes of Budapest Comedy Theatre, three ceiling frescoes in the Hungarian House of Parliament, a large theatre ceiling fresco in Prague, the sanctuary in Erlau Dom, and the dome painting of the Millennium monument in Pannonhalma.

Also as sculptor he met with especial success, and he was professor at the Budapest High School for Art. He also wrote a number of essays and satires on certain directions of art. His influence remains unbroken by his recent early death.

BOOK REVIEWS

LES ARTISTES NOUVEAUX. Crown 8vo, pp. 16 + plates 32. Sewn. (Paris: Les Editions G. Crès.) 1931. Fr. 10.

HODLER, par C.-A. LOOSLI.

RAOUL DUFY, par RENÉ-JEAN.

SEURAT, par CLAUDE ROGER-MARX.

In 1919 the Zurich publishers Rascher issued one of the finest memorials to a modern artist in one volume of text and four large portfolios of plates, many of them in the best style of colour reproduction. This was a monumental work reflecting the greatest credit upon its publishers, upon its author, and doing justice to one of the greatest artists of our time. It placed Ferdinand Hodler at the head of the Swiss painters and sculptors, and fixed his position in modern art—a very high one. Indeed, it would be difficult to say who among later nineteenth-century and twentieth-century painters takes a higher. Fortunately this fitting monument was produced by an author, not only of distinction, but of insight. The author was C.-A. Loosli, who is also the author of this small book, giving it an importance which is exceptional even in the admirable series of which it forms a part. It conveys the most important facts concerning its subject and the essential criticisms from the author's previous great work, and makes known to a vastly larger public the existence in the world of art of a great master. Ferdinand Hodler was a dynamic painter and a fiery one. His pictures, with their great strength of colour, their massive structure, extreme vigour, and their power of imagination, are full of divine energy. Even when turning to the pastoral scenes of Switzerland, away from the mountains, away from the virile figures of those compositions in which he illustrated the history of his country, there is forceful representation. It is, however, in his gigantic wall-paintings that Hodler comes out so magnificently. Some of them are included in the plates to this extremely welcome little book.

Turning to Dufy and Seurat is leaving the altitudes for the ateliers. There are talents in the studios, but they are tumbled as in Dufy, towed as in Seurat. Immensely clever, they are not fundamental, but these accounts of them will be acceptable to all interested.

LE MUSÉE ANCIEN. Crown 8vo, pp. 24 + plates 64. Sewn. (Paris: Les Editions G. Crès.) 1931. Fr. 20.

GIOTTO, par LOUIS GIELLY.

COROT, par RENÉ-JEAN.

In these two little books the publishers have provided accounts of one of the oldest and one of the newest of the Old Masters. In both cases the text is succinct and the plates are admirable, as is the usual thing in this remarkably cheap series. Custom cannot stale the Old Masters evidently, for it was only last month that a large and important work on Corot was reviewed in *APOLLO* from the same publishers. In the case of Giotto at least half a dozen works have appeared in the last twenty years, including two of the first importance. The appeal of the present publications is to the general student of art, primarily, but specialists in both artists also will find things of interest therein.

MASSIMO CAMPIGLI. Small crown 8vo, pp. 11 + plates 30. Sewn. (Milan: Ulrico Hoepli.) 1931. L. 10.

A few pages of preface and a bibliographical note tells what there is to know of a young Italian artist born at Florence in 1895 and living in Milan. There is a derivation in his work from the Egyptian and from the Negroid, and it possesses an infantile delight in the golliwog. Yet in the more serious studies in portraiture there is a certain touch of naturalism which goes to relieve the whole. The brochure is the latest addition to the series, "*Arte Moderna Italiana*," edited by G. Schiewiller.

K. P.

A SHORT HISTORY OF FRENCH PAINTING, by ERIC G. UNDERWOOD. (London: Oxford University Press, Humphrey Milford.) 8s. 6d. net.

THE FRENCH MASTERS: A SURVEY AND GUIDE, by HORACE SHIPP. (London: Sampson, Low Marston & Co., Ltd.) 7s. 6d. net.

THE ARTS IN FRANCE, by AMELIA DEFRIES. (London: Ernest Benn.) 6s. 6d. net.

It would seem that there is one quality in the writing of books which writers consider even more necessary than knowledge, that quality is courage, and the annual winter shows at Burlington House offer writers a grand opportunity for the display of this quality. The winter exhibitions are generally of such a character as to require an encyclopædic erudition which few, or one may confidently say none, can boast of. Their mixed contents, including, as they often do, sculpture of several kinds, gold and silversmithy, textiles, illumination, paintings, etc., and covering as they always do many centuries, are so many fields for specialists on which the man in the street would seem to be a mere trespasser and the *ad hoc* writer a mere poacher. Nevertheless, such an attitude towards these exhibitions, and which the specialists themselves naturally favour, would deprive the lay person of a great deal of legitimate pleasure. The thrill which a work of art is capable of evoking does fortunately not depend upon erudition; it comes to the "sensible" spectator as freely and as inexplicably as it does to the artist himself. In other words, only those of the public who are not favoured with a sensitive nature, sensitive, that is, to the values of æsthetical expression, will feel the need of a guide.

The three books mentioned here are a further addition to such guides that owe their existence mainly to the forthcoming French Exhibition at Burlington House.

Of these Miss Defries's "*The Arts in France*" is the most comprehensive. It contains much useful and interesting information, not only about pictures and painters, but also about architects, sculptors and craftsmen, in fact, it seems to treat "*de omnibus rebus et quibusdam aliis*." Its defects are the attempt to cram too much information into 128 small pages, and a tendency to painful solecisms.

Mr. Eric G. Underwood's and Mr. Horace Shipp's books are entirely devoted to painting. Mr. Underwood, more erudite, gives in some three hundred pages, the history of painting in France, with complete biographical notices of painters of the most important artists. Mr.

Apollo: A Journal of the Arts

Shipp aims at popularity, and for the purposes of the forthcoming exhibition his "guide" is probably the most useful. His manner of printing the name of each artist in large capitals, with dates, at the head of the paragraph devoted to the survey of his work will make the book an admirable companion in the exhibition, though it seems a pity that he has not dealt as explicitly with the most recent developments of painting in Paris as Mr. Underwood.

Readers, however, must in all cases be warned that, however excellent the guide, its function does not relieve them from the necessity of thinking for themselves, if they wish to form an intelligent opinion.

When, to take a single case as an example, Miss Defries states that Cézanne "had so strong a feeling for the atmosphere of man and Nature, that he succeeded in expressing this in fluent paint," or when Mr. Underwood holds that Cézanne's "appeal is not so much to the eye as to the mind," and that "it is in this respect of his art that he was endeavouring to return to the Old Masters," the reader should ask himself whether there is really any fluency in Cézanne's paint, or whether *mind* is really the first appeal of Cézanne's art, and whether it is not rather some quite other and principally visual appeal that allies him with the Old Masters. Of course, Mr. Underwood may use the word "mind" in a special sense. There is the difficulty of terminology always in art criticism. Mr. Shipp, however, leaves no doubt as to his meaning in his summing up of this artist. Cézanne "said that he wanted to create grand compositions expressive of his mood, but he appears to us as a man of only one mood: that of gravity in the dual sense of the word." So he appears to us also.

H. F.

VICTORIA AND ALBERT MUSEUM, DEPARTMENT OF WOODWORK: CATALOGUE OF ENGLISH FURNITURE AND WOODWORK. Vol. IV. Georgian. By RALPH EDWARDS. (London: Printed under the authority of the Board of Education.) 2s. 10d. paper; 4s. 6d. cloth.

The fourth and last volume of the "Catalogue of English Furniture and Woodwork" has just been issued by the Department of Woodwork, Victoria and Albert Museum. This volume deals with the Georgian period and has been prepared by Mr. Ralph Edwards, assistant keeper in the department. The catalogue embraces Architectural Details; Bedsteads; Bookcases; Boxes; Cabinets; Candelabra, Chandeliers and Wall lights; Chairs; Clocks; Commodes, Knifecases; Mirrors; Pedestals and Stands; Secretaires; Settees and Seats; Screens; Sideboards; Spinningwheels; Teacaddies; Tables; Wardrobes and "Various." It is preceded by a clear and instructive introduction, and followed by a full bibliography and 59 admirable plates, of which we give one example. This represents a bedstead from a bedroom in David Garrick's villa at Hampton, "which had a Chinese wallpaper and a set of furniture painted and lacquered in the Chinese style." The bedstead is "of wood, painted green and yellow with contemporary Indian hangings of painted cotton." These hangings, we learn, were produced in a factory of the East India Company at Masulipatam, Madras, and "were sent to Mrs. Garrick by some merchants of Calcutta. Great difficulties were experienced with the Customs authorities, and in a letter dated 1775 Garrick alludes to the 'unfortunate chintzes.'

The bedstead was probably designed by Robert Adam and made by Chippendale, Haig & Co."

Such notes as these give the catalogue an additional interest.

H. F.



BEDSTEAD OF PAINTED WOOD
with contemporary Indian cotton hangings. Circa 1775
From David Garrick's Villa at Hampton

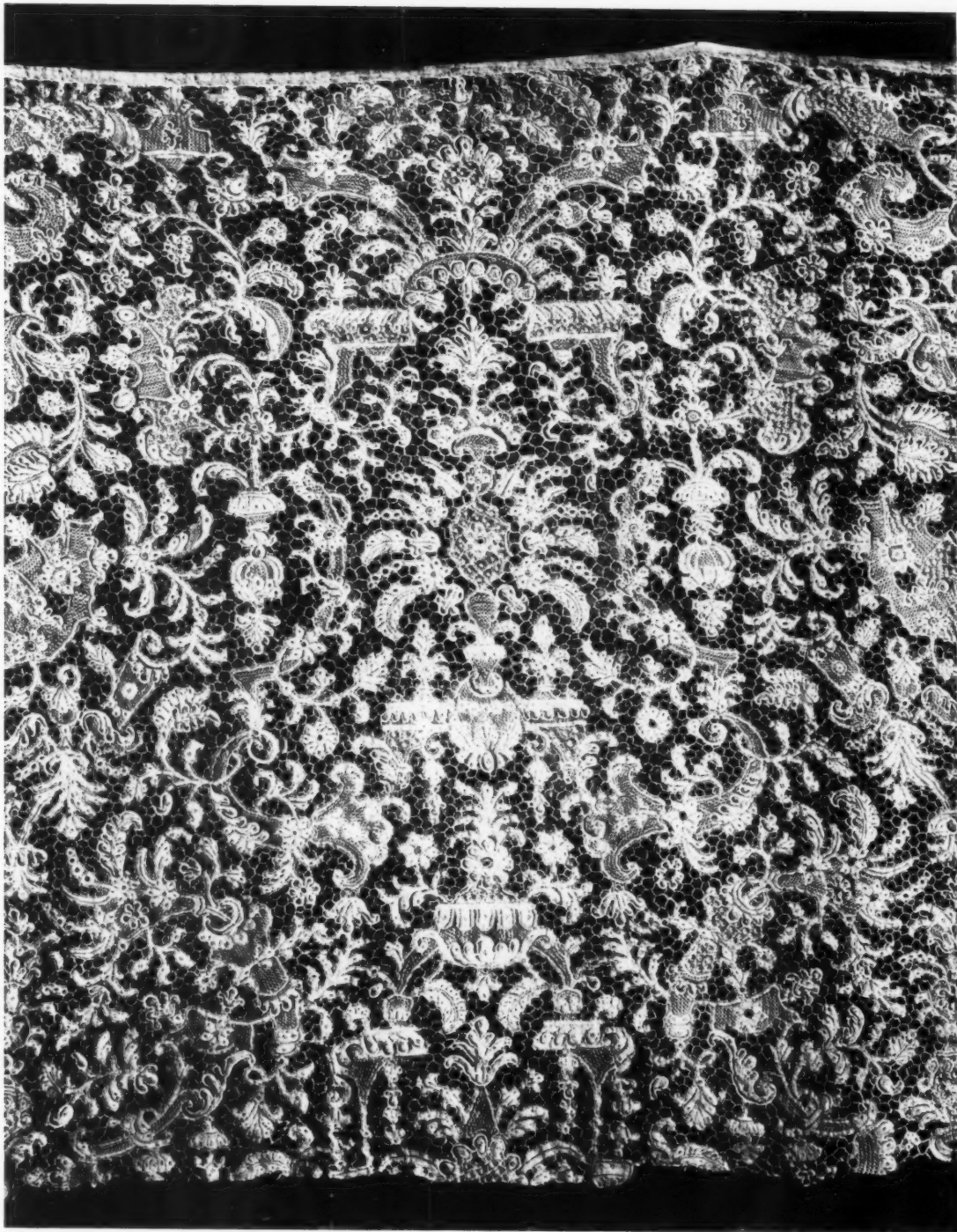
HUGH THOMPSON: HIS ART, HIS LETTERS, HIS HUMOUR AND HIS CHARM, by M. H. SPIELMAN and WALTER JERROLD. (A. and C. Black.) 1931. 25s. net.

Following the classical dictum, our fathers used to say "art is long, life is brief," but, in another sense, it is life that is long and art that has a short duration. Does not Hugh Thompson illustrate this second view? In the procession of genius he appears for a season, has his vogue, triumphantly establishes himself, and ceases work by a too-early death in 1920. He is not forgotten by his friends, and will long be admired by the silent witness of his drawings; but who precisely will take his place, do what he did, be what he was? Truly, art is shorter than life!

The authors of this book have a fascinating theme and abundant material: a youth of character, backward-gazing rather than modernist in tendency; a man of industry and imagination, and an illustrator whose technique reached the highest level known in modern times. They have told their tale fully in "a well-documented book," as the phrase has it.

A special section of the public, we think, will read with satisfaction the story of Hugh Thompson's early career in Coleraine, Belfast and London. Beginning in cotton the young man's eye was already trained to

Book Reviews



FRENCH NEEDLEPOINT LACE (Points de France)

End of the seventeenth century

From *The Art and Craft of Old Lace*, by Freiherr Alfred von Henneberg, by courtesy of Messrs. B. T. Batsford, Ltd.
(See page 50)

Apollo: A Journal of the Arts

decoration, and it was actually an "illuminated address" successfully done which drew him from the warehouse to the studio. In passing, it may be remembered that in earlier times, and especially in Ireland, the art of the illuminated manuscript was the glory of book production which our hero had studied deeply. Thompson then spent the critical years of preparation, not in the "art school," then rising to fashion, but in the workrooms of Marcus Ward of Belfast and McClure and MacDonald of London.

shows this phase to perfection, and "The Admirable Crichton" of 1914. It is meet that he should reach his zenith with "The Merry Wives of Windsor," published in 1920.

A glance at the bibliography at the end of the book reveals to the reader the great volume of production from the heart and the pen of this talented artist.

By the courtesy of Messrs. Black we are enabled to publish one of the twelve beautiful colour plates which go to adorn this volume (see facing page).

W. L. H.



BRUSSELS PILLOW LACE

Late Baroque, second half of eighteenth century

From *The Art and Craft of Old Lace*, by Freiherr Alfred von Henneberg, by courtesy of Messrs. B. T. Batsford, Ltd.

Thompson married and settled down in London, employed by the friendly directors of the "English Illustrated Magazine," and anchored his mind to the eighteenth century, revealing to us its charms, its follies and magnificence. We scarcely realize how much this talented and sympathetic draughtsman has done for us by his renaissance of a time pictured by Rowlandson and Hogarth before him.

But to our book! The early drawings are reproduced by wood-engraving and owe something to the graver. When at length photo-engraving appeared, the pen-work of Thompson remained (generally) as he made it. But the artist's fancy led him on to drawings in colour, wherein he raised his popularity still higher. In the 'nineties he was working for "Pears' Annual," and leaving the eighteenth century for the dark ages of giants and fairies, he amused the children of that day. Next came pen and colour, a delightful invention seen in "Peg Woffington," and continued to perfection in "She Stoops to Conquer" in 1912. The pencil is employed in a book on Ireland and wash, sometimes in "Highways and Byways" created, one might say, by Hugh Thompson.

Can we not observe, however, that the delicate Thompson of the eighteenth century was affected by the vigour of his twentieth-century contemporaries? He gains in simplicity, using less strokes for surfaces, and employs colour with courage. "The Chimes," of 1913,

THE ART AND CRAFT OF OLD LACE, by FREIHERR ALFRED VON HENNEBERG, with an Introduction by WILHELM PINDER. (B. T. Batsford, Ltd.) £3 3s. net.

The short Introduction to this remarkable book should not escape notice here, for it tells, in few words, of the more than ordinary interest in store for the reader: how the author, who was, and is, an amateur—a lover of his subject—passes on to become a scientist, a discoverer and a historian.

The General History of Lace contains paragraphs satisfying to the reader who asks: What is lace? Lace developed from the necessity of knotting or over-sewing the ends of the warp threads in a woven piece to prevent the woof threads from falling out. How charming to think that "lace" came from necessity and not from "luxury." Old lace, in the words of the author, means such production as prevailed up to the time of the French Revolution.

The essential characteristics of lace are said to be three: ornament, texture and technique. Real lace came into use during the sixteenth century, when its design consisted of squares, right angles, half circles and geometrical figures reminiscent of a spider's web (Plate 2, Fig. V) repeated in a border with scallops attached. Texture applies to a characteristic which exhibits a development of the design in relation to a background. Italian workers maintained the distinction,





Book Reviews

while Flemish makers almost eliminated the background, giving place to plastically raised designs possessing the sense of light and shade. Technique concerns the material, linen fibre of flax, its production and firmness, the needle and bobbin. These three characteristics produce infinite varieties.

The author has a long chapter on "style" and divides his periods carefully, from 1490 to 1790, into Classic I, II, Mannerism, Full Baroque and Late Baroque I to V. The "peak" of Baroque is 1620, in the time of Louis XIII.

The plates are a marvellous revelation of the curious mathematical, geometric and artistic laws which lie in the structure of a simple lace design. The mysteries begin to be displayed in Plate XII, where we learn (admittedly, for the first time!) how the round Flemish mesh and round Valenciennes mesh are made; but these

are A.B.C. compared with what is to come from Plate LIV onwards, where it is necessary to use colour to enable the eye to follow the structure.

An unexpected reflection occurs to our mind in closing this book: that the feminine genius—brain and deft fingers—is capable of feats of invention and patience equal to, if not superior to, those of the bee and the spider, whose constructions are credited to some unconscious instinct. Finally, the book adds a new value by the many reproductions of famous pictures, English, Spanish, French and Dutch, in which lace forms so striking a feature of the costumes of great persons in great days.

By the courtesy of the publishers we are enabled to reproduce two of the illustrations to the book. The excellent German proof-reader has allowed himself one mistake.

W. J. H.

ART NEWS AND NOTES

By HERBERT FURST



SODALES

By Professor Henry Tonks
At the French Gallery

MR. GERALD KELLY'S "ANTHOLOGY OF ENGLISH PAINTING, 1900-1931," AT THE FRENCH GALLERY

One purpose of this exhibition is sure to be fulfilled: it is intended as "neither education nor propaganda but to give pleasure." It must give everyone great pleasure provided he does not define the word Anthology as involving a critical intention on the part of the anthologist. This intention is, unfortunately, implied by the dates 1900 to 1931. The fact that it contains nine paintings by Mr. Alan Beeton, of which six are variants of the same subject, eleven pictures by Professor Henry Tonks, and only one by Mr. W. W. Russell, is at first thought confusing; the inclusion of works so widely different as Mr. Munnings' "Unsaddling at Epsom" and the "SS. Trinità" by Mrs. Mornington, or Mr. Rodney Burn's "Pigeon Shooting" and Mrs. Swynnerton's "Count Zouboff"—obviously different, that is, not in subject-matter only, but in conception—does not prove that "unity which an anthology needs no less than a picture," as the anthologist claims.

F

It is better therefore to judge the pictures on their own merits, which in almost all cases transcends purely individual preferences.

The greatest pleasure comes from the collection of Professor Tonks's works. At all events one has never before seen so many of his paintings. His skill in the making of what one, I suppose, ought to call, "conversation pieces," is as great as it is attractive. His two variants of "109 Cheyne Walk—At Home" and of "George Moore, Reading" are, for the lay person, a glimpse of past moments, for the artist and student a lesson in the problems of composition and tone relations and colour-values; but of all his pictures here "Sodales," containing portraits of Wilson Steer and Walter Sickert, is a sheer delight, since it combines subject interest and humour with æsthetic and technical values; or, to put it more accurately, since æsthetic sensibility and technical skill have been used to the full in the expression of the subject. I want to possess that picture and have my daily "chortle" over it for the rest of my life. If I were to say

Apollo: A Journal of the Arts

with the anthologist which picture represents "my particular taste at this particular moment" it would be without hesitation "Sodales." Next to it would come Mr. Augustus John's "Canadian Soldier." If all John's pictures, with the exception of this one, were lost, one would still know by this how great an artist he was; and the same is not true of every one of his works, though there is little to choose between this Canadian soldier and the portrait of "David." Years ago the veteran Sir George Clausen was famous for his barn interiors; in this anthology there is his picture of "Metson's Barn," painted two or three years ago, and it has all the freshness, the subtlety, the light of his earlier work. The unassuming truth of this work stands in strong contrast with the affectation of Mr. Burn's "Pigeon Shooting." The fault of this picture lies not only in the treatment of the subject-matter, but also in its lack of unity caused by a succession of verticals, or almost verticals, with no connecting horizontals, diagonals, or curves. Similarly affected, but with much more æsthetical unity, are Mrs. Mornington's two pictures, "The Abruzzi" and the "SS. Trinità." What the subject of the latter represents is, I have to confess, not known to me, nor would that matter if the design as such were satisfying; unfortunately it is not. It contains two separate designs divided horizontally into halves. Nevertheless, the mountains of the background here, as in her other picture, which also almost "comes apart," are a sheer delight in their unusual colour-scheme and pre-Raphaelite precision. It would almost seem a misuse of the word to call Mr. Munnings' art an affectation, but it is difficult to find another word for this painter's Sargentesque "slickness," which gives an air of accuracy to what is really a formula. Nevertheless, his "Arrival on the Downs," with its low light and rhythmic forward movement, is an admirable piece of painting. In the strongest imaginable contrast to Mr. Munnings' conception of oil-painting is the veteran A.R.A. Mrs. Swynnerton, whose "Count Zouboff" looks like the work of one of the youngest generation. It seems that underlying this portrait is an almost impish intention of caricature. The contrast once again between this spirited portrait and Sir William Rothenstein's solemn "Barnett Freedman, Esq." is pronounced. This portrait is one of the best things Sir William has done. Equally serious and in the spirit of Tonks, is Mr. W. W. Russell's admirable "Music Hall," the result of a close and careful observation of tone values in subdued light. But this notice threatens to outrun the available space. I must content myself with adding that there are eight paintings by Mr. Sickert, the "Brighton Beach," the loveliest in colour, the "Sheepshanks House, Bath No. 2," in design; and that there are paintings by Messrs. Matthew Smith, Stanley Spencer, Wilson Steer, John Nash, Duncan Grant, Gwynne Jones, and Mesdames Gwen John and Ethel Walker worthily completing this pleasant "anthology."

RECENT PICTURES BY BRITISH ARTISTS AT MESSRS. AGNEWS

Messrs. Agnews have brought together a group of pictures by British painters who have almost without exception a common claim to distinction however they may differ from each other in conception and execution. As a matter of fact a considerable number of the group are linked together in their desire to make colour the

"first person" in the picture instead of light as was the aim of the Impressionists. Sir John Lavery and Messrs. Wilson Steer, William Nicholson, Tonks and Sickert belong more or less to the Impressionist school, and their colour, though in the present examples pronounced, is somewhat modified by light, whereas in the paintings of Miss Vanessa Bell, Messrs. Duncan Grant, Matthew Smith, Keith Baynes, Frederick Porter, for instance, colour, both in light and in shade, is the *raison d'être* of the design, transcending, as it were, the objects, or the subject-matter, represented. One cannot, for instance, easily separate the colour in Sickert's "Au Cabulot du Bout du Quai" from its subject-matter, which justifies it; whereas, again for example, Vanessa Bell's "Still-life—Fruit" can be thought of as a complex design in colour orchestration, quite independent of the fact that the objects represented happen to be fruit; and in Frederick Porter's brilliant landscape "Carqueiranne" it is again the colour and not the particular landscape, or even the "truth to nature," that furnishes the criterion. Mr. Mark Gertler's "Peaches and a Green Bottle" is likewise in the main dependent upon its colour orchestration, but here, curiously enough, one misses the punch of Cézanne's solidity, just as one misses it in Mr. Wilson Steer's "The Incoming Tide," a definition of form. In the strongest contrast with this "woolliness" is Mr. Paul Nash's "A Wood on the Downs." Comparison of this picture with its abstract, geometrical, hardness of outline and lack of impasto, demonstrates most convincingly and thereby justifies the



One of Mr. Ernest Procter's clever "Diaphanicons"
At the Leicester Galleries (see page 55)

Art News and Notes

younger generation's desire to get away from Impressionism and its dangers. Even Mr. Nash's own generation however is divided against itself, as may be seen by comparing his ascetically restrained colour with Mr. Keith Baynes's sumptuous "Renoir Bust," which is so "beautiful" in its colour as to err almost in the direction of sweetness. Other paintings which seem to me to possess special distinction are the last-named artist's equally "sweet" "Flowers in a Jug," Mr. Duncan Grant's "Beach at Brighton," Mr. Adrian Daintrey's "Southampton Water," and Mr. Elliot Seabrooke's "Woodland Path," which suffers from its unsuitable frame. Mr. Augustus John's "Yellow Jacket," otherwise admirable, has a glaring defect: he has made the face of the lady seem to cut a piece out of her hair.

MR. ERNEST PROCTER'S "DIAPHANICONS" AT THE LEICESTER GALLERIES

Mr. Ernest Procter's "Diaphanicons" are a happy contribution to modern decoration, but more than that they are exceedingly good fun. It is only to be hoped that the inventor of these "New Lamps for Old" may be able to protect them from talent—or tasteless imitators. Mr. Procter's invention consists in making absolute flatness feign the third dimension. He does it by means which are as simple a trick as the egg of Columbus. He divides a glass box, i.e. in space—artificially by means of several sheets of glass, each sheet representing a plane. Imagine a bunch of flowers in a vase. All flowers which are approximately the same distance from your eye are approximately on the same plane and therefore on the same sheet of glass. If you have several sheets of glass you can therefore feign several planes according to the relative distance of the flowers in the bunch from the eye. Now imagine an electric light sunk in the bottom of the aforesaid glass box and you have a more or less realistic "flower-piece," which is at the same time an effective electric lamp. The possibilities of these lamps have been cunningly exploited by the artist, who has brought the whole room into one decorative scheme of which his paintings form an integral and, I am afraid, only a subordinate part. I say "I am afraid" because we are so used to looking upon pictures as individuals that we have almost forgotten one of their principal functions, which is to be seen but not heard. Most of our paintings might be signed "Klaxon pinxit." To return to Mr. Procter's Diaphanicons—a horrible word which he ought, out of respect to the country of Apelles, at least to spell Diaphanikons. They are distinctly most successful where they show bunches of flowers in vases, and particularly where the vase itself is suitably shaded to give roundness as in "The Alabaster Vase." His way of suggesting the third dimension in his butterflies and in the petals of his flowers by painting on the back of each sheet of glass is particularly ingenious, as may be seen in "Burnet and Butterflies." The figure-subjects and the abstract designs are not so attractive, but only, I think, because he has not yet explored his new medium. Mr. Procter deserves to have a great success, especially as his prices are more than "reasonable."

TWO NEW TIEPOLO PICTURES IN THE VIENNA GALLERY

The Austrian painting of the seventeenth and eighteenth centuries has grown under the tutelage of Venetian art.

The numerous relations between the Imperial town on the Danube and the Republic on the shore of the Adriatic have created so many artistic connections that the Austrian painting of the period abounds with Venetian pictures. Notwithstanding, by a strange chance, the principal artist of this school was not properly represented in the Viennese Gallery; it is only now that two important works by Giov. Bat. Tiepolo have been acquired by it.

They belong to a series of ten pictures with scenes from Roman history, painted by Tiepolo for the palace of the Dolfin family, near San Pantaleone, in Venice; from there



HANNIBAL RECOGNIZING THE HEAD OF HASDRUBAL

By G. B. Tiepolo
In the Vienna Gallery

Apollo: A Journal of the Arts

the pictures came in 1870 the property of Eugen Miller von Aichholz at Vienna, who sold half of them to a Russian collector; these five pictures are now in the Stieglitz Museum in Leningrad, the five others after the war, together with the Miller von Aichholz palace,

the meaning of the scenes used for mere decorative purposes. In spite of the inscriptions it is difficult to recognize Hannibal in one of the heroes; the other scene, supposed to illustrate an episode of the Emperor Aurelian's wars in Asia, has not thoroughly been explained. The



Facsimile of "The Olive Branch" to be sold on January 28, 1932, by The American Art Association, Anderson Galleries, New York
Reproduced by courtesy of Mr. George C. Wentworth-Fitzwilliam

were sold to Mr. Castiglione, from whom two of them passed to the Viennese Gallery.

The pictures belong to the first period of Tiepolo in which different members of the Dolfin family were his special patrons; they are already mentioned as examples of his first style by Moschini in his Venetian letters. The powerful modelling with light and shadow and the mighty forms and movements help to express a pathetic feeling, slightly touched by some theatrical exaggeration; the scenical composition, illumination and expression darkens

pictures show a Tiepolo more in connection with the baroque art than with the painting of the eighteenth century; they fill up a gap in the museum of Vienna and form one of its most important acquisitions within these last years.

HANS TIETZE

"THE OLIVE BRANCH"

By the courtesy of Mr. George C. Wentworth-Fitzwilliam, of Milton, Peterborough, we are able to reproduce above, the signatures belonging to a document of

Art News and Notes

rare importance which is to be put up for auction on January 28 at the American Art Association, Anderson Galleries, New York City. This document is the famous "Olive Branch" petition of King George III's "still faithful colonists" which preceded the Declaration of Independence. The "very decent and manly petition from Congress" was presented by Richard Penn to Lord Dartmouth, Secretary of State for the Colonies, who, pressed for a reply, stated: "As His Majesty did not receive the petition on the throne, no answer would be given." Thus was the course of history changed by the obtuseness of a stubborn monarch.



SCENE FROM THE ROMAN HISTORY

By G. B. Tiepolo

In the Vienna Gallery (see page 55)

As to the document itself, we learn that Edmund Burke, the Whig statesman and American sympathiser, left instructions that on his death his papers should pass into the hands of the Earl Fitzwilliam, who had been his friend and patron. Mr. G. Wentworth-Fitzwilliam, the great-grandson of the fourth Earl named by Burke, recently discovered the document at Milton Hall, his ancestral seat, and it comes to the Anderson Galleries direct from his hands.

H. F.

SHORTER NOTICES

At the *Leicester Galleries* there are on view drawings by the late *Sir William Orpen*, K.C.B., R.A. They comprise a collection of sketches, studies, and casual pictorial comments by an artist who was always distinguished for his sense of humour. Orpen's was a peculiar temperament. He had an enormous manual dexterity absolutely submissive to his precise eyesight. He could thus see the surface of nature and of art, and might, had he so chosen, have painted convincingly "in the manner of" any master you may care to name. The "easy money" which his skill and eyesight enabled him to make through portraiture prevented him from ever developing his mind. He remained in that respect what he had been from the beginning—compare the *gamin* of the "Self-portrait of 1899" and the amazing self-portrait of the end of his career—a boy with a boy's humour, a boy's enthusiasm, daring generosity, impetuosity, from first to last.

In another room at the same gallery are paintings by *Mary Tompkins*, who, I understand, is an American self-taught artist, whose work is much admired by Mr. Bernard Shaw. She has distinct talent and individuality which shows itself in her arrangement of colour, more particularly the choice of dark greens as a foil for lighter colours. She has also a sense of form, but insufficient skill in drawing and some difficulty in preserving the unity of her canvases. She is therefore safest with her flower-pieces, notably the "Gladioli" and "Magnolias." The "Lily Pond," a figure-subject, must be regarded as a promise of better things to come.

At the *Claridge Gallery* are to be seen works by *Mr. Jean Varda* and *Miss Valentine Dobree*, which, in spite of the differences of medium, have the quality of oddness united to an admirable sense of æsthetic values in common. Mr. Varda's mosaic "frescoes"—I do not know how otherwise to describe their technique—are exceedingly good fun. He uses mainly cement, pigments and bits of glass, plain or mirror, but also lace, embroidery, or anything else that gives the required "textures" to his designs. The "pictures," if such they may be called, baffle description; they must be seen to be enjoyed. They are extremely witty and for certain purposes—such as bars, entrance halls of theatres or cinemas, bathrooms—would form delightful decorations.

Miss Dobree's "pictures" are paper-mosaics composed of all kinds of bits and pieces of textured papers, wallpapers, end-papers, cover-papers, with hardly any painted work on them, the parts which require "drawing" being frequently furnished by cutting out the required detail from a printed reproduction. One has, for example, the hand of *Mona Lisa*. They are all based on *Picasso*—or *Leger*-like abstraction, and I must confess much more attractive than these. The unexpected "textures" furnish a delightful entertainment for the eye which is at once attracted by the artist's great sense of colour and design.

Apollo: A Journal of the Arts

We are asked by Mr. A. Dilworth Faber, of Chagrin Falls, Ohio, U.S.A., to announce that he is preparing a comprehensive History of Negro Art and will be very grateful to receive information on this subject from any of our readers who have specimens which will be of assistance to him.

This year's exhibition of the *East London Group* at the *Lefèvre Gallery* is an improvement on the last, as that was on the preceding. These East End artists for the most part go simply and straightforwardly for a representation of that which is before their eyes, but they look for permanent rather than transient values. They are not interested in accidental appearances, neither do they ignore the fact that a painting is seen in its frame, so that everything within must be considered in its relation to the confining moulding. There is little "smartness" in their technique, with the exception perhaps of Mr. John Cooper's little deliberate "artiness" and Mr. Murroe Fitzgerald's work. The palm for sincerity and ability goes, to my thinking, without a doubt to Messrs. Elwin Hawthorne, Harold and W. J. Stegges, and Miss Brynhild Parker, though others, such as Mr. Albert Turpin, Mr. Henry Silk, Mr. William Coldstream and Miss Phyllis Bray deserve honourable mention.

At *Barbizon House* is to be seen the collection of watercolour drawings that hung for many years in the studio at "Oaklands," Brabazon's Sussex home. The drawings were drawn by the artist himself with the advice of his friends, Sargent, Wedmore, and others. They thus illustrate not only what Brabazon believed to be his choicest work, but also what corresponded to the taste of the times. It is rather late in the day to point out Brabazon's merits. He is an acknowledged master of the instantaneous sketch. The solid foundation of his art is, however, best realized in his interpretations of the Old Masters and of Turner. No man had a better appreciation of the subtleties of tone and colour relations than he, and his technique, which dispenses with drawn contour lines, is a lovely exploitation of his particular medium.

Miss Silvia Baker's Zoo Drawings at the *Warren Gallery* show a great understanding of animal nature expressed in an economical and significant language of simple line, though some of the drawings are supplemented by washes. It is difficult to choose amongst these portraits of animals, but perhaps "Gazelle" (24), "Bus Buck" (25), and the "Three Douroucoulis" (35) show the artist's gifts most markedly.

A NEW HUNTING SUBJECT BY A. J. MUNNINGS, R.A.

Messrs. Frost and Reed Limited of Bristol and London have just issued another facsimile plate in colours by Mr. A. J. Munnings, R.A., entitled "A November Morning." This beautiful reproduction is the latest of a series of similar plates by this well-known painter of horses, and it reflects great credit upon the publishers for the extreme care shown in the printing. The present edition is confined to 300 signed artist's proofs at £6 6s. each, to be followed later by prints at £2 2s. each.

EXCAVATIONS AT AGRIGENTUM

Professor Pirro Marconi, now superintendent of the excavations in the Marche and the Abruzzi, was until lately Director of the National Museum at Palermo. He has written a scholarly and most interesting book,

"Agrigento," on the discoveries at Agrigento (Girgenti), as well as many beautifully illustrated articles on the same subject in "Dedalo." The head reproduced was found during his last excavations at Agrigento. Y. M

VICTORIA AND ALBERT MUSEUM PRINCIPAL ACQUISITIONS RECEIVED RECENTLY *Architecture and Sculpture*

Charles Marbury: medallion portrait in ivory, by D. Le Marchand.

Alexander Pope: medallion portrait in ivory. Probably by Van der Hagen.

Window, stone, English; first half of the fourteenth



A rare and beautiful head of the end of the sixth century recently discovered at Agrigento under the direction of Professor Pirro Marconi

century. Given by J. Rochelle Thomas, Esq., through the National Art Collections Fund, in memory of his wife, Jane Thomas.

Engraving, Illustration and Design and Paintings

Collection of sixty-eight prints by Rembrandt, Muirhead Bone, Sir D. Y. Cameron, R.A., C. Meryon, J. M. Whistler, A. Zorn, etc., and twenty-nine drawings in colour or monochrome by Muirhead Bone, C. Conder, J. L. Forain, Eric Gill, H. Harpignies, Sir C. Holmes, W. Maris, Steinlen, J. M. Swan, etc. Bequeathed by the late Hans Velten.*

Miniature portraits of Mr. and Mrs. William Vallance, by Nathaniel Plimer. Given by Mr. Aymer Vallance.*

Textiles

Silk tissue, brocaded, French, Lyons; eighteenth century, Louis XVI. Woven for Russia after a design by Philippe de Lasalle.

* Not exhibited.



PRIMITIVES AT THE FRENCH EXHIBITION

By M. CHAMOT



TRIPTYQUE DE MOULINS

Lent by the Cathedral of Moulins

By the Maître de Moulins

THERE can hardly be any question that the most beautiful rooms in the French Exhibition are those devoted to the Primitives. This does not mean that they contain all the finest pictures, but for general harmony of style and decorative effect, enhanced by sculpture, tapestries and goldsmiths' work, they are unsurpassed. The position of the golden image of Sainte Foy, who presides in the Central Hall, is particularly appropriate, since the original parish church of London (later incorporated with old St. Paul's) was dedicated to her, and in Westminster Abbey there still remains the fine thirteenth-century painting of the girl martyr holding the gridiron, an additional evidence of her widespread veneration in London. The golden statue from Conques was probably made soon after her relics were brought from Agen to Conques at the end of the ninth century. In any case it was already old in 1013, when Bernard of Angers described the impression it produced upon him. Any sort of Christian figure sculpture was so rare at that time, that his first thought was to see

in it a revival of pagan idolatry, and he likened it to images of Diana or Venus, until he was convinced of its sacredness by divine revelation. This incident may be taken as a turning point in the history of medieval art. From that time onward figure representation develops in all branches of art, coming nearer and nearer to Nature until in the present century there is once again a reaction towards abstract art. Conques must have been the seat of a magnificent atelier of goldsmiths in the early Middle Ages, who produced not only the figure of Sainte Foy, but many other objects in the treasury of the Church, some of which are now exhibited at Burlington House.

The gradual modification of the stiff, hieratic figure until it reached the grace of the Gothic style can best be followed in sculpture. The series of paintings at the exhibition does not commence before the fourteenth century, but here the French Exhibition is able to offer a fuller picture than was possible with regard to Italian art. In Italy nearly all the greatest landmarks in early painting are frescoes, which cannot be transported. In France

Apollo : A Journal of the Arts

tapestry was the counterpart to fresco as wall-decoration, and a magnificent series of tapestries have been sent over to the exhibition, beginning with some of the famous Apocalypse series at Angers, and ending with that miracle of fine craftsmanship, the "Three Coronations," from Sens.



ELIZABETH DE VALOIS By François Clouet
Lent by the Toledo Museum, Ohio, U.S.A.
Photo : Gazette des Beaux Arts

Among the fourteenth-century paintings of the Paris School, the "Parement de Narbonne" is of capital importance. Delicately drawn in grisaille, it is closely related to contemporary illumination, where the fashion for grisaille decoration appears above all in the work of the Maître aux Boquetaux. In the case of the "Parement" the restriction to black and white appears to be due to the altarpiece having been destined for use during Lent, when all vestments and ornaments were of black and white only.

After the reign of Charles V, for whom the altarpiece was painted, the Paris School rapidly

declined, and the centre of art moved southwards to Dijon. At the Court of the Duke of Burgundy artists from the Netherlands abounded. Claus Sluter, the Dutch sculptor, introduced a style of vigorous realism, in sharp contrast to the somewhat effeminate late Gothic manner. The head of Christ from the Crucifixion which originally surmounted the "Puits de Moise" in the Chartreuse de Champmol, near Dijon, represents his work in the Exhibition, and there are two figures of weepers from the tombs of the Dukes of Burgundy. It is a little difficult to recognize the hand of Melchior Broederlam in the charming little diptych from the Van der Bergh Museum, Antwerp, but since it is known to have come from Champmol it may possibly be by that artist. The combination of extremely flowing lines in the rendering of the draperies and the landscapes with such touches of natural observation as the homely figure of Joseph mending his stocking, or the hermit drinking, are characteristic of the transition from the fourteenth to the fifteenth century. The "Childhood of Christ," from the Figdor collection (lent by C. de Burlet, Berlin), is considerably more animated, with such quaint devices as angels repairing the thatch and carrying water for the Child's bath. The figures are rather short, and the colour lacks the enamel-like purity of the Antwerp diptych. The beautiful little "Annunciation" from the Sachs collection is definitely Italianate in feeling and may have been produced in the South of France rather than in Burgundy.

In the fifteenth century the school of Provence was peculiarly cosmopolitan. Flemish, Burgundian, Italian, and Spanish influences mingled freely, even in the works of the same artist. The authorship of the "Annunciation" from Aix-en-Provence still remains a problem, and a comparison with the "St. Jerome in his Study" from Naples does not reveal much resemblance, except in the painting of the books, which appear in many other works as well, for example in the "St. Denis Areopagite" from Amsterdam.

Distinctly the most Flemish-looking work produced in the South of France is Nicolas Froment's early altarpiece, representing the "Raising of Lazarus," lent by the Uffizi Gallery. This is dated 1461, nearly fifteen years earlier than the same artist's much more beautiful painting in the cathedral of Aix-en-

Primitives at the French Exhibition



A TRIPTYCH: THE RAISING OF LAZARUS

Lent by the Uffizi Gallery, Florence

By Nicolas Froment

Apollo: A Journal of the Arts

Provence, representing "Moses and the Burning Bush," with portraits of King René and his wife on the wings. The "Raising of Lazarus" contains figures even more grotesque than some of the pictures by Dirk Bouts, with whose work it shows such strong affinities as to suggest that Froment may have studied with the Haarlem master. Another picture of the same subject, now in the Louvre, appears to have been painted by Froment some time between this early work and the "Burning Bush." The same broad-faced St. Peter appears in it, but the figures are not so cramped in space and the landscape plays a more important part.

manuscript make one regret the loss of Fouquet's wall decorations in Notre Dame la Riche at Tours. Some fresh light on their possible character, however, is thrown by the recently discovered "Descent from the Cross," a remarkably monumental painting, which shows undoubted affinities with Fouquet's work, not so much with anything in the Exhibition as with the renderings of the same subject in the Book of Hours at Chantilly.

The heavily-draped women, and the bowed head of Joseph of Arimathea, are particularly characteristic. The picture is badly repainted in parts, notably in the feet of Christ, which spoils the first



LES TROIS COURONNEMENTS : Tapestry of the Fifteenth Century

Lent by the Musée of Sens Cathedral

The two interesting paintings representing "Jacob's Ladder" and "Gideon and the Fleece," lent by Messrs. Durlacher, were discovered near Avignon and originally formed one panel, painted on both sides. The strong emphasis on cast shadows is rather remarkable, and it is difficult to connect them with the work of either Froment or any other known Provençal painter.

We are on very much surer ground when dealing with the schools of Tours and Moulins. Tours, the principal seat of the French court during the fifteenth century, also produced the greatest French painter of the period, Jean Fouquet. It is an inestimable advantage to have that precious manuscript the "Antiquités Judaïques" in the exhibition, and to be able to compare Fouquet the illuminator with Fouquet the painter of the Melun diptych. The magnificent figure compositions in the

impression, but it is undoubtedly a work inspired by the great Fouquet, if not actually executed from his designs.

A whole wall is devoted to that brilliant colourist, the Maître de Moulins. One can only wish that it had also been possible to include that charming portrait of Suzanne de Bourbon (reproduced in *APOLLO*, March 1926), where she appears so much more attractive than the sickly heavy-eyed child in the Moulins triptych. It is tempting to try and discover the designer of the beautiful tapestries at Sens Cathedral. Both the one exhibited and the "Adoration of the Magi" were executed about 1480 for Cardinal Charles de Bourbon, and are certainly the work of a great artist. May not some connection be established between that designer and Jean Perréal, who is known to have done decorative work, whether he be the Maître de Moulins or not?

Primitives at the French Exhibition



PORTRAIT OF A YOUNG LADY

By Corneille de Lyon

Lent Anonymously

Photo : Gazette des Beaux Arts



STATUE OF SAINTE FOY : Second Half of Tenth Century

Lent by the Church of St. Foy, Conques

Primitives at the French Exhibition

The little picture of "St. George," attributed to Simon Marmion, recalls in its disposition a well-known type of Spanish picture, and if the walled city in the background is correctly identified as Tarascon, it is not impossible that the painter would have been familiar with Spanish work.

Passing to the great portrait-painters of the Renaissance it must be admitted that the Clouet problem appears to be intensified rather than solved by the assembled works. The three pictures signed by François Clouet are bewildering in their diversity. The only explanation seems to be that François Clouet reserved a tight, carefully drawn, thinly painted manner with great elaboration of dress, for his court portraits (the portrait of a boy from the Sarrasin von der Mühl collection, the portrait of Elizabeth of Valois, and the bust portrait of

Charles IX from Captain Spencer Churchill are obviously by the same hand and in the same manner as the signed full-length of the King from Vienna); that he painted his friend Quthe in a broader, simpler style, which he had doubtless learned from the study of Italian art; and that he painted the nude "Lady in her Bath" in the Fontainebleau style already consecrated for such themes.

Among the works attributed to Corneille de Lyon, the portrait of a "Young Lady" in pink, lent anonymously, is the most beautiful, and it is difficult to see the same hand in any of the others. The sixteenth-century group of portraits is brought to a close by that alluring personality, Mary Ann Waltham, one of Mary Queen of Scots' attendants, during her imprisonment, delightfully portrayed in a severe scheme of black and white by François Quesnel.

THE LATER PAINTINGS IN THE FRENCH EXHIBITION

By HERBERT FURST

AN "innocent abroad," beginning the inspection of the French Exhibition conscientiously turning to the right as the catalogue demands, might well be forgiven if he inquired: When does the French part of this French Exhibition begin? He may have perambulated galleries one, two, and three without having noticed any obvious sign of it, and the two pictures flanking the entrance to gallery four, painted by contemporaries, completely refute the conception of a national spirit, the one on the left being obviously Italian, the one on the right being, less certainly, Dutch or Hispano-Flemish, with a consequently Italian "Tenebroso" at its source. The Italian one is by Poussin, the doubtfully Dutch one by Louis le Nain, and both may stand as symbols of a Scylla and a Charybdis which have constantly threatened national art in France.

It is, in fact, not until gallery four is reached that one is brought face to face with the first example of indubitably French art, an example that is fitly a portrait bust of Louis XIV, by Charles Antoine Coysevox. French art with a pronouncedly individual character first

puts in an appearance as a stage-production of "Le Roi Soleil," who might have said, "La France, c'est moi." French art as an expression of national character, or rather of a



LA LECTURE DE L'ÉNÉIDE

By Ingres

Lent by the Musée Royal des Beaux Arts, Brussels

Apollo: A Journal of the Arts

national regime, flourished for a century and a half, coming to an end when, in Carlyle's words, "the Son of St. Louis ascended to Heaven on the 21st of January, 1793." What survived of French art was only the picture frame, which is still, to this day, nearly always swaggeringly "Louis," even when its content is rampantly "surrealistic."

justified than to speak of Chinese mathematics. Art is an ever-flowing current that only under special circumstances forms national vortices. Before Louis XIV there was certainly art in France, and Gothic architecture is its greatest gift, but until the Grand Monarque there was nothing strikingly national about it, and not until the Regency and the Fleming Watteau



LE CRÉPUSCULE

Lent by Baron Maurice de Rothschild

By Fragonard

Photo: Gazette des Beaux Arts

But why should one seek to impose such extraordinary limitations on the definition of *French* art, limitations so contrary to the common use of the word? For the simple reason that they correspond to facts. The more we learn about art the more we must be convinced that to speak of French, or of English or Greek art, for that matter, is hardly more

was there anything exclusively French. The Rococo represents, perhaps, the completest logic of design that has ever existed; none the less logic because it was pre-eminently irrational in form, and complete because it comprised everything from the mirror on the wall, the china clock on the mantelshelf, to the snuffbox in the embroidered waistcoat pocket. Of all



MADemoiselle DUTTÉ

By Fragonard

Lent to the Exhibition of French Art from the Rohoncz Castle Collection, Hungary

The Later Paintings in the French Exhibition

this, and including in it the *allures*, the very figures of speech, of the human "furniture," the pictures, that is to say the things which we



LE BILLET-DOUX

By Fragonard

Lent by Mr. J. S. Bache, New York

Photo: Gazette des Beaux Arts

into them by centuries of dirt. We are fortunate in the possession of the Wallace Collection, a veritable Rococo museum; nevertheless, it would be worth visiting Burlington House in order to see the Watteaus here, and particularly the "Leçon d'Amour" (172) alone. The "Leçon d'Amour" is a "blue" picture and consequently unusual in Watteau's art, which is generally shot with Rubens' reds. There are at least two other pictures which must rank in importance with this Watteau, namely, Chardin's "L'Ecureuse" (241) and "Le Lièvre" (261), the former from the Henri de Rothschild collection, the latter from the Stockholm Museum. Both are, as was Chardin's deliberate intention, in the *goût flamand*, but "L'Ecureuse" has not only the elegance of French art, but also an æsthetical significance of design which the Netherlands hardly understood; whilst "Le Lièvre" has a quality of texture of paint such as no Dutchman, with the possible exception of Jan Vermeer, and certainly no Fleming, ever achieved. Chardin, however, transcends the limits of his age. It is, of course, understood that we are here only dealing with *Leckerbissen*, with special titbits, as there is no space to dwell at length on other works by these or other masters, such as Rigaud and Nattier, the admirable pastelists Latour and Perroneau, and the last "old" master in the Renaissance

are accustomed to regard as art *par excellence*, were only a subordinate if integral part. The Rococo, unlike the Baroque of the previous century, is neither Italian, nor Spanish, nor Flemish, Dutch or German; it is French — unmistakably; and the foreigners who helped to make it became French in the process.

Thus Watteau, whose spirit rules the century, lost his native heaviness and became the symbol of that ideal France which marched *à la tête de la civilisation*. He, at all events, is infinitely more French than Poussin, and, if such a heresy may be uttered, an infinitely better painter. There is hardly a picture by the last named in which the blues, the reds, and the ambers keep their places in their planes, unless they are forced back



LES FEMMES D'ALGER

Louvre

By Delacroix

Apollo: A Journal of the Arts

sense, Boucher. A passing tribute must at least be paid to the much-maligned Greuze, whose shortcomings in art were due to character rather than ability, which latter can best be judged by his portraits of men. "Le Comte d'Angiviller" (216), which is admirable in colour, is a good, though by no means the best, example of his technical powers. Ability



JEUNE FILLE AU CHAT

By Renoir

Lent by M. Benjamin Levy, Paris

Photo: Gazette des Beaux Arts

stultified not by character, but by a false sentiment, may be seen also in the sketch by "Robert of the Ruins," in other words, Hubert Robert, "L'Artiste dans son Atelier" (315). It shows that, away from his pet subject the "Ruins," he was able to render the subtleties of light with great sensitiveness; and his two glimpses of Mme. Geoffrin, "the celebrated friend of the Encyclopædists" (231 and 234), are at any rate invaluable as documents of the time.

Having, a little suspiciously, admired the great gifts of the painter Fragonard, the last artist of the *ancien régime*—a little suspiciously because his great facileness made him more and more superficial in a sense which cannot

be laid to the charge of Boucher—we now come, in the next gallery, for the first time, "up against" the Bourgeois painters of a Bourgeois world. This world has no use for artists, and recognizes a picture as a masterpiece principally by its otherwise meaningless "Louis" frame. This is not simply cheap sarcasm; it means that neither picture nor frame are any longer architecturally "functional." Marie Antoinette's *Déluge* had come and gone, leaving the artists and their works to drift on a sea of indifference. Consequently pictures must now be judged by altogether different standards. If one looks at Delacroix's "Apollon, Vainqueur du Serpent Python" in the Galerie d'Apollon of the Louvre, and here represented by its preparatory sketch (344), one realizes what his easel pictures do not demonstrate, namely, that in him a really great, if traditional, decorative painter was wasted. If, on the other hand, one examines most of David's and all of Ingres's work, one realizes that neither Bourbon, Bonaparte, nor bourgeoisie could have made them into GREAT painters. David has at least some vital portraiture to his credit—here, for example, "M. Sériziat" (314)—whereas Ingres's best portrait-painting is here represented by his "Madame Ingres" (299) and it gets its excellence from the fact that it is not "finished." But Ingres's entire lack of æsthetical sensibility, as distinct from his powers of representational draughtsmanship, may be judged by the "Martyre de Saint Symphorien" (424), which even his own contemporaries would not "swallow." The unfinished version of the "Stratonice" (284), hanging, as it does, close to the delightful "Esther" (291) of his pupil Chassériau, helps at least to demonstrate the difference between painting *avec le sentiment* and painting without it. Chassériau, freed of Ingres's baneful influence, would probably have been a great painter had he lived longer. This "Esther" shows a relationship to the spirit of Puvis de Chavannes and affinities both with Rossetti's and Charles Shannon's art in England; it is not "French."

Throughout we have to look upon the French painters of the nineteenth century as individuals who, however they may have been classified later, were separated from each other in conception and aim and also often divided even against themselves. Daumier is an example of the painter who goes his own way

The Later Paintings in the French Exhibition



LA MARQUISE DE POMPADOUR

By Boucher

Lent by the Baron Maurice de Rothschild

Apollo: A Journal of the Arts



LA PENDULE DE MARBRE NOIRE By Cézanne
Lent by M. George Wildenstein, Paris

of Rembrandtesque gloom. His sturdy independence is here admirably typified by his "Don Quichotte" (376). Corot landscapes develop steadily from simplicity and hard directness of statement to lyricism and poetical suggestion. Courbet's realistic and demagogical bark is continually silenced by his mildly romantic bite. Manet is the scientific analyst entirely absorbed in the study of the means of pictorial representation, whether they be gleaned from the study of art—as in "L'Enfant à l'Épée" (423)—or from that of nature, as in "Chez le Père La Thuille" (417). Degas, another experimenter, has no convictions, but is willing to "try out" anything; compare here, for example, the sentimental problem picture called "Intérieur" (438) with the matter-of-fact, but disrupted, view of a "Cotton Dealer's Office" (400). It is, be it noted, not merely a question of changing subject-matter, but of changing the conception of design. One must, in fact, regard the art of painting from this period onward as a laboratory—rather than a studio—occupation, and appealing therefore in the first place to other researchers and not to an uninformed public concerned much more with meanings than with methods. The most spectacular evidence of this is here furnished by Cézanne's "La Pendule de Marbre Noire" (441). The objects represented are familiar enough, yet the picture looks like a painting from another world; it has simplicity, luminosity, and power beyond any other picture in this gallery, even though, owing to a slightly lopsided design, it is not aesthetically complete. This picture and the "Jeune Philosophe" (549), who gives no sign of philosophical attention or intent, are perhaps

best calculated to demonstrate the new bias which Cézanne has given to art, viz., the complete subordination of subject-matter to design. Compared with these pictures, Seurat's seem the work of a stippling pedant, which, in a sense, they are: Seurat was essentially a theoretician. One of his paintings here is of transcending significance; it is his "Port de Gravelines" (559) and, in itself, perhaps the most successful example of his divisionist theories. In this picture the stipples overflow on to the frame, thus making of frame and picture a single æsthetical mist. This shows that painting has henceforth outlived its Ludovician function and the purposes it served in other ages. We have now always to ascertain what the artist means to convey. Renoir thus seems increasingly absorbed not so much in the problems of light, that occupied Impressionists such as Monet and Pissarro, as in their particular attractiveness when the object involved was a young female human body. Gauguin's post-impressionism resolves itself here mainly into colour-patterning made sensational by its exotic subject-matter, but devoid of the dramatic significance which the painter wished it to possess—compare the "Nevermore" (533) complete with the Poëish bird, but without its "shivers," and the lovely "Te Rerioa" (520) a subdued blue colour-scheme.

One cannot, then, generalize about modern French art, which requires often much theoretical explanation. Perhaps it is typically French because of that and in that respect only. A French Exhibition, if it is worth anything at all, is pre-eminently a *Salon des Débats*.



TROIS TAHITIENS By Gauguin
Lent by Messrs. Wildenstein, New York

HORSE POWER

PAINTINGS AND DRAWINGS BY ANTON LOCK

By H. GRANVILLE FELL



HAULING UPWARDS

(At Messrs. J. Leger and Son's Gallery)

By Anton Lock

IT is something worth while in a painter of our day to have taken as a theme the age-long associateship of the horse with man as his servant and companion in his immemorial curse. Possibly—nay, it seems likely—the time is not far distant when that associateship shall be severed, though the name and the strength of the horse may continue to be invoked as a symbol of mechanical energy.

As the incomparable beauty and symmetry of his form must first have impelled man the hunter with an ardent desire to capture and enslave him, so will those virtues endear and preserve him when he has long outlived his usefulness. But what effect will the universal mechanization of labour have ultimately upon the breeds of our great draught-horses? Are those noble Shires, Clydesdales, and Percherons, aristocrats of their race, doomed to extinction, or will there be royal patrons and Gilbeys of the future imbued with sufficient altruism and love for the species to take charge of their interests for the wonder and admiration of posterity? As the spectacle of the windjammer is likely to become as mythical upon the ocean as the *Flying Dutchman*, so perhaps the only sight our grandsons will have of the great horse of history will be when exhibited as a rarity in some Whipsnade of the future or parked as a survival in some preserve like the Chillingham wild cattle.

Such fears and speculations strike a note of sombre foreboding. Therefore an assemblage of pictures such as those Mr. Anton Lock is showing this month at Messrs. J. Leger and Son's gallery in Old Bond Street assumes, apart from its artistic importance, a special significance as a record.

The forms and the life of these great beasts as he has seen them at their toil about the farms and fields and in our streets have made a profound impression upon him. For years he has been studying them with observant and sympathetic eyes, seeking and following them with something akin to passion; persisting, in spite of the interruptions imposed upon him, and filling every spare moment with countless studies in his notebooks as he goes back and forth upon his own daily tasks. His friends have long been familiar with the contents of his bulging overcoat pockets and the litter of his motor-car, a medley of loose sheets of paper, upon which are scribbled fragments of equine anatomy, studies of action, heads, shoulders, necks and flanks, back views and front views, landscapes and projects for compositions. Here are horses pulling, grazing, drinking, turning on their haunches, leaping, rearing, gambolling, straining at their collars, separately, in groups, and mixed up with human figures, trees, and buildings. Hundreds of these sketches, done as a self-imposed lesson in memory training at odd moments and cast aside, have been picked up and treasured by his friends. In the fields around his Sussex home he loves to potter about in companionship with his favourite animals, where he can observe their movements and behaviour. He passes his hands over their backs, feeling their cruppers and their limbs in action, noting the looseness of their hides and their massive bones as they move under the strain of the muscles, and closing his eyes whilst he sculps, as he puts it, upon them with his hands, the better to commit their forms to memory. Learning thus by heart, he monumentalizes the animal he so admires, so that when he turns to a canvas he is freed from the

Apollo: A Journal of the Arts



OMINOUS NIGHT

By Anton Lock

constraint of a model, and in the result there appears something large and classical in his generalized forms. In such a composition as "Hauling Upwards," for instance, or in "Uphill after Rain," individual peculiarities or characteristics would be out of place, and the temptation to draw the portrait of the animal in front of him might cause a diversion from his main purpose, which is the successful issue of the design as a whole.

When talking of his work his enthusiasm is boundless; he sometimes surprises his listeners with his exuberance, and his views are expressed in language forcible and picturesque, if not always terse. Possibly his rhetorical gifts serve him as a safety valve since he is pent up for hours almost daily upon work of a different artistic calibre. In regard to this side of his activity, we may mention that, when seeking employment, the first man to whom he applied for illustrating work was Mr. H. J. Garrish, a director of the Amalgamated Press, who asked him if he could draw horses, and, seeing the artist's ready and practical response, made it possible for him to devote his spare time to his chosen calling by finding him sufficient employment to free him from financial anxiety.

Believers in hereditary causation may trace Lock's predilection for horseflesh to the fact that his grandfather on the paternal side raised and dealt in live stock as a horsebreeder in the North of England, whilst the sculptural feeling visible in so much of his work may be deduced from the parentage of his mother, who came of a family of West-Country iron- and brass-founders.

Anton Lock himself, who has barely completed his fortieth year, was born in the City of Westminster and has been a townsman for the greater part of his life. His tuition began at the Westminster School of Art during Mr. Walter Richard Sickert's regime, but he left early to attend the classes at Bolt Court, Fleet Street, attracted by the reputation of Mr. Walter Seymour, whose singular gifts for imparting instruction all his pupils gratefully acknowledge.

It was Mr. Seymour who first expounded to him the principles of composition and the mysteries of etching. At Bolt Court he also picked up some valuable hints on the technique of painting from Mr. Walter Bayes. But he was not long for the school. Both on account of temperament and of necessity he soon left it, and his natural self-dependence began to assert itself. The field

of study in an art school, even one so unorthodox as Bolt Court, proved too narrow for his inquiring spirit, and perchance he found the dominating personalities of his masters somewhat oppressive. He found more congenial matter for observation in the life and variety of the London streets, and for study in the well-stocked galleries of the Victoria and Albert Museum, in pre-war days happily kept open for three nights a week till the hour of ten. It was at this time that he began his considerable acquaintance with the great masters of the past—masters with whom he ever keeps in close touch through all adventures into which his multifarious and rather diffuse sympathies may lead him. In the galleries he made a vast number of sketches from plaster casts, from the antique, from the Italian Renaissance, and from miscellaneous objects of art; and

in the library he pored over prints and reproductions from the great masters, making endless notes, all the time learning to apply to his open-air studies that priceless and most distinctive of all excellences in art—style. To be put upon the road to technical proficiency was all that Lock required of the art school. Experience, general knowledge, and a broad outlook upon life cannot be gained in the classroom. With a painter of Lock's temperament and constitution the class-room has a stifling influence. The brain must



MOONLIGHT

By Anton Lock

Horse Power

keep pace with the hand and the mind be constantly stimulated by the study and contemplation of the great achievements that have stood the test of generations and earned the lasting admiration and gratitude of mankind.

Of the great masters he talks with an ardour that nothing can abate. Two influences he acknowledges above all others—those of Michelangelo and of William Blake. In the former he perceived that perfect composition had been arrived at through the application of scientific

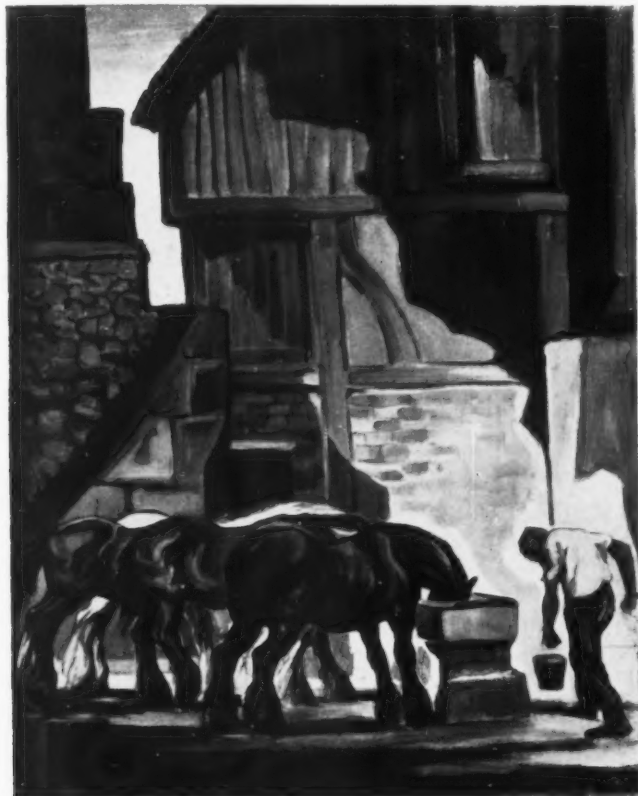
in hospital he became an avid reader of art history, a subject which he follows with increasing intensity; and he has long been known to the booksellers in the Charing Cross Road as one of the most persistent seekers and collectors of prints and art books, both old and new.

Lock's viewpoint is singularly broad-based, seeing that, so far as I can gather, he has never been out of England. Of late years he has made a quite extensive study of modern Continental work, partly through exhibitions held in this country, but chiefly through reproductions and illustrated publications devoted to the subject, which he buys lavishly. In particular has he given attention to that agglomerate manifestation of our time conveniently designated as "School of Paris" (work manufactured in that *officina gentium*), the influence of which—whether for good or for ill—has spread so amazingly as to dominate the practice of artists throughout the world. These he submitted to comparison with works established by the consensus of generations, and if in some respects he has found the new ideals wanting and perceived the hollowness of much of their pretensions, there is no doubt that his studies have enlarged his horizon and urged him to experiments he would not otherwise have undertaken. Yet his best works remain solidly based upon the classic fundamentals accepted by the greatest of artists—drawing, composition, and colour, intelligible to all intelligent mortals—scorning deception and affectation, earnest in effort and lucid in expression.

If Lock has chosen the horse as the main theme in his subject-matter, it is not solely because of his sympathy with, and affection for, the animal himself. He is quite as much concerned with him as a vehicle for expounding his ideas of composition. It is not the gloss on his coat, nor the light in his eye at the sight of a well-filled manger, that can furnish him with an excuse for a picture, but the lines of the horse and his bulk in relation to the landscape, his moving undulations opposed to the static forms of the everlasting hills, in harmony or in contrast with level or cumulus clouds, or toiling up the slopes of half-hewn quarries where the labour of Sisyphus awaits him. His stream-lines built for haulage

fascinate him, the powerful muscles lying longitudinally—curves in repetition—carrying along the forward thrust of a straining team, imposed throughout the composition and dominating it. There is no concession to prettiness, to minor graces, nor to popular appeal. Lock's mood is stark. A clue to his intentions may be seen in the sub-titles to his works. He enunciates his purpose in a sketch, geometrically planned, upon which he builds up a design in which uprights of beams, barns, buildings and trees, arcs, tangents and rectangles, diagonals and the projections of shadows, have a part; and all combine to give added dignity and expressiveness to the animals' patient and unending labour. "Hast thou given the horse strength?" asked The Voice out of the whirlwind. The Strength of the Horse is Lock's theme.

75



DRINKING AT NIGHT

By Anton Lock

principles of construction; in the latter he discerned composition induced by feeling or intuition. In both he found a similar exaltation and idealization of form, though acknowledging the Italian master's unquestioned supremacy—idealism controlled by reason—imagination and intellect in harmony.

Into the midst of Lock's studies and meditations the war broke, reducing the world to chaos and putting a check to his hopes and all but shattering his ideals. An accident received whilst training with the R.H.A., however, deprived the country of his services during those fateful years. Owing to a shattered tibia he was compelled to lie on his back for nearly two years. Even thus he improved the occasion by making innumerable drawings and studies, principally of horses, character sketches of patients, doctors, and visitors, and working out and developing his theories of composition. While

EGREGIUS PICTOR FRANCISCUS

By JAMES WARDROP



FIG. 1. HOURS OF THE VIRGIN. (Actual size.) About 1470

Miniature by Egregius Pictor Franciscus

British Museum. Egerton MS. 2045

ENTHUSIASM for the works of Jean Fouquet has been noticeably keen in recent days, and interest is sure to be quickened, therefore, in the schools he founded or inspired. The most considerable miniature painter next to him, who intimately partook of his influence, and whose appellation has been most closely identified with Fouquet himself, has unfortunately eluded the attempts of scholarship precisely to localise and name him. He is styled *egregius pictor franciscus* in a letter dated August 19, 1473, from Charles de Gaucourt to Robert Gauguin, where, according to the mediæval fashion of referring excellence in a painter to the half-mythical Greek,* he is called *tam consummatus artifex ut illi jure cesserit Apelles*. The letter is quoted in full by Louis Thuasne,† who was enabled thereby to prove the undoubted participation of Franciscus in a manuscript of the "Cité de Dieu"‡ (Bibliothèque Nationale, fonds fr. 18, 19) which became the norm for the assignment of his later-discovered work. That affinity

established, visual evidence has been strong enough to connect him, stylistically, with Fouquet, but the theory (almost attaining the force of a legend) advanced by Thuasne* that Franciscus was Fouquet's son, has never been substantiated. The researches of Thuasne were followed by those of Durrieu, who brought many examples to light, erroneously assigning them, however, one and all to Jacques de Besançon,† but despite the diligence of later students the identity of Franciscus remains to this day unknown.

The problem is further complicated by the formidable number of productions, scattered world-wide, in which the eye, that has once seen an example, can quickly detect his stamp. Year by year new items are discovered, and the writer chanced upon two, a short time ago, in the Hunterian Library at Glasgow.‡ Their plentitude devaluates at once the theory that even the best of them could be the work of one hand, though a distinct

* Compare (for similar eulogy of Fouquet) letter of Francesco Florio: *Mémoires de la Société archéologique de Touraine*, t. vii, p. 105.

† *Revue des Bibliothèques*, t. viii (1898), pp. 35-57.

‡ Laborde, A. de: *Les Manuscrits à Peintures de la Cité de Dieu*. 1909.

* *Loc. cit.*

† Durrieu, P.: *Un grand Enlumineur parisien: Jacques de Besançon*. 1892. (Though all the MSS. cited in this work are wrongly ascribed, the list of them is invaluable.)

‡ Not so ascribed there, but see Young, J., and Aitken, P. H.: *Catalogue of Manuscripts in the Library of the Hunterian Museum*. 1908. Nos. 36-39; 208.



Egregius Pictor Franciscus

personality emerges from them all. A largely-spread and flourishing school, in unusually close communion with a single informing mind, is the only reasonable supposition that can be made. It would be easy, of course, merely to separate what is excellent from what is less so, attributing the best to the master, the inferior to pupils; but such a procedure would be uncritical, for among the best, minute variations are encountered, of so keen a subtilty as to escape any but the most practised eye. The enormous task of separating and classifying these variants into their appropriate groups has been undertaken by Miss Eleanor Spencer, of America, from whose labours should result,

two—the “*Memorabilia*” of Valerius Maximus, executed for Philippe de Comines,* and Laurent de Premierfait’s translation of Boccaccio, “*De Casibus Virorum*”—†—contain a number of large miniatures, and represent what may be called Franciscus’s “broad manner.” The “fine manner” is seen to best advantage in the third example, an exquisite Book of Hours (Egerton MS. 2045) of the sort designed for the use of ladies, which measures only 3½ inches by 2½ (Fig. 1). This manuscript is closely related to the *Horæ* of René of Lorraine, formerly in the Yates Thompson collection.‡ Both of these fascinating little books were apparently produced about the same time.

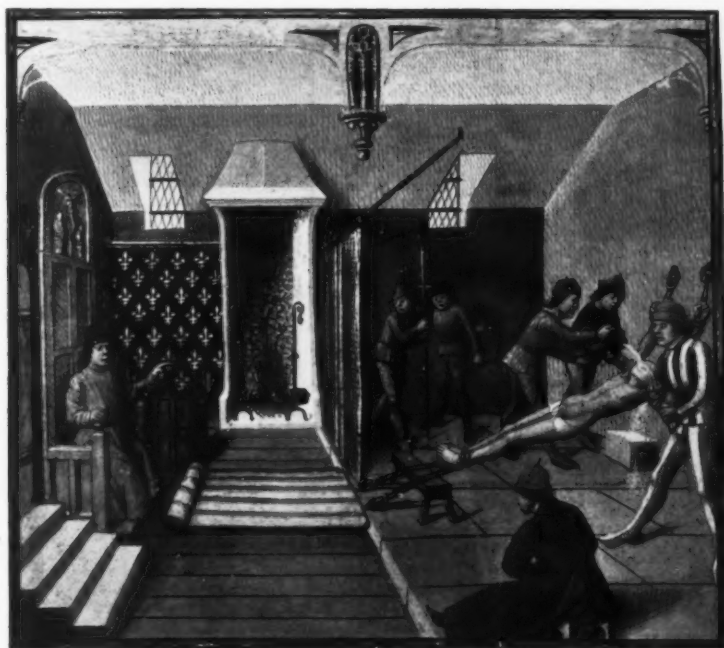


FIG. 2.
MEMORABILIA
OF
VALERIUS
MAXIMUS

Miniature by
Egregius Pictor
Franciscus
British Museum
Harley MS. 4375

some day, the most important contribution to the scholarship of the subject. We may expect that researches such as Miss Spencer’s will gradually reduce the number of manuscripts whose miniatures can be assigned to a single artist; but for the moment we must base our attributions on the degree of stylistic approximation to the Paris “*Cité de Dieu*,” and its kindred, which particular manuscripts display, making of “Franciscus” the convenient mark-word for what may be, in effect, the work of several hands. To the deeper considerations of the Franciscus problem the present essay does not address itself, but little has been written about him in recent years, and the pictures in themselves are frequently of such artistic excellence, and represent so important a phase in the development of late-mediæval French art, that it should not be inopportune at a time when they may be considered in their relation to French art as a whole, to define if possible their special character, with particular reference to the examples which are most easy of access to English students.

Three such examples, in the British Museum, may be taken as most characteristic of Franciscus’s style. The first

Without any of Fouquet’s genius, a strong affinity with him immediately suggests itself in Franciscus’s work. The miniatures of both artists have an *air de famille*, so to term it, which is evident even before particulars are compared. The battle-pieces in which Franciscus excels may be traced to some of the great scenes in the “*Antiquités Judaïques*,” and many of Fouquet’s favourite devices are repeated in the younger artist’s pictures. Two of those devices in particular may be mentioned. The first concerns the little groups of warring figures, fringed with a medley of crossed lances and pennons with which Fouquet loved to fill his backgrounds, so admirably suggesting the stage direction “fighting off”; the second, those sudden lofty crags which tower, abrupt and menacing, out of the plains. Of these peculiarly

* Harley MSS. 4374, 4375. See Warner, G. F.: *Valerius Maximus: Miniatures of the School of Jean Fouquet*. 1907.

† Add. MS. 35321. See Thompson, Sir E. M.: *Burlington Magazine*, vii (1905), p. 198. (For other reproductions see Hutton, E.: *Giovanni Boccaccio*. 1910.)

‡ Thompson, H. Y.: *Illustrations from One Hundred Manuscripts*, v (1915), pl. xlii–xlv. Sotheby, Cat. (1920), p. 121, pl. 40.



FIG. 3. MEMORABILIA OF VALERIUS MAXIMUS
Miniature by Egregius Pictor Franciscus
British Museum. Harley MS. 4375

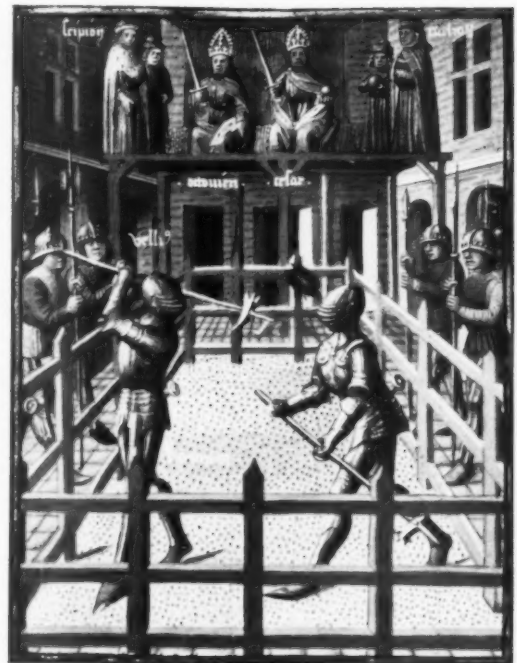


FIG. 5. MEMORABILIA OF VALERIUS MAXIMUS
Miniature by Egregius Pictor Franciscus
British Museum. Harley MS. 4375



FIG. 4. MEMORABILIA OF VALERIUS MAXIMUS
Miniature by Egregius Pictor Franciscus
British Museum. Harley MS. 4375



FIG. 6. BOCCACCIO: DE CASIBUS VIRORUM
Miniature by Egregius Pictor Franciscus
British Museum. Add. MS. 35321

Egregius Pictor Franciscus

Foucquetian "tricks" Franciscus makes full and often effective use in the larger miniatures of the "Valerius Maximus" and the "De Casibus Virorum." His physical types, too, owe much to Foucquet, though he had not the great Tourangeau's penetrating interest in character. Three basic types, generalized from Foucquet, predominate: one for youths and young men, another for



FIG. 7. HOURS OF THE VIRGIN. About 1470

Miniature by Egregius Pictor Franciscus
British Museum. Egerton MS. 2045

older men, and a third for women. The maturer male type is distinguished by a certain coarseness amounting at times almost to brutality. The prominent nose makes a continuous line with the brow, giving to the features when seen in profile a decidedly Hebraic cast; the eyes are large, slanting, and closely set together, the complexion dark. A much greater delicacy marks the features of youths and women; these are finely rounded, and stippled to a high finish. For his exquisitely modelled female faces, Franciscus employs quite different tints, which he cunningly merges and heightens to a delicate bloom, giving to his women an almost phthisic air of frailty. His colour is brilliant—preferring in their full intensity scarlet vermillion, ultramarine, and emerald green. It is not colour as Foucquet understood it: it is not suffused throughout Franciscus's pictures, passing imperceptibly from gradation to gradation, but is a system of congruous patches, confined within their several sharp outlines. His work is thus more akin to the old glass tradition (which is so closely bound up with that of miniature) and much nearer to the essential nature of Gothic miniature than Foucquet's is—for Foucquet's paintings so frequently transcend the limits of miniature, dissociating themselves by sheer spiritual impulse from the pages they would adorn that one doubts if they properly fulfil that office. Franciscus's miniatures, on the other hand, perform primarily the function of decorating the vellum. It is the sure instinct of the decorator in him, the predilection for miniature in its literal sense, that makes his smaller compositions the more pleasing. His finical touch

is unequal to the expansive flights of a Foucquet. He has no sense of the "terrible vast"; his architectural perspective is almost everywhere faulty, and his figures, when painted on the ampler scale, seldom bear a satisfactory relation to their background, for he is still, spiritually, of those for whom diapers are meet. Interiors, therefore, where many figures are crowded together in a small space (Fig. 4) and no problems of remote recession are involved; pieces of purely formal grouping, as in Fig. 3 (where the written scrolls are introduced with such effect); or a dainty Book of Hours for my lady, like that illustrated, which, with its enamel-like surfaces, well merits Durrieu's description "véritable bijou de bibliophile,"* show Franciscus at his best. His interest is centred in the figures, upon which he lavishes the resources of a technique within its bounds impeccable. The backgrounds are usually rendered with the utmost simplicity, the subdued play of light and shade being suggested by mechanical cross-hatching.

The almost certain association with Foucquet of so lively a talent as Franciscus's would be apt once in a while to make him fall into step with his master, and there are one or two occasions on which he has notably transcended his own limitations. The admirably composed though grim little scene of the torture-chamber where a prisoner is being made, as was Villon, "to drink water through linen folds" (Fig. 2) is altogether outstanding among the best of his work. It achieves a perfect relation of its components to one another in space; an actual envelope of atmosphere surrounds the figures, and there is so precise a sense of disposition in the lines that it may well be considered Franciscus's masterpiece. That it was the object of special attention by the artist is proved by its being the only textual miniature in the book which exceeds the dimensions of a column. Some very convincing effects of atmosphere and distance, too, are caught by Franciscus when, as sometimes, he abandons the vivid glow of primary colours and works entirely in

* *Op. cit.*



FIG. 8. BOCCACCIO: DE CASIBUS VIRORUM

Miniature by Egregius Pictor Franciscus
British Museum. Add. MS. 35321

Apollo: A Journal of the Arts

the softer tones of lavender-grey and brown. A beautiful night-piece, with a crescent moon in the sky, is seen on f. 157b of the "Valerius Maximus." A deal has been said of Franciscus's limitations, but it must not be thought that he was the mere shadow of Foucquet. Except in those qualities which scarcely belong to miniature at all, his work touches perhaps the highest level of technical accomplishment ever achieved in French illumination. His is a highly individual style, whose defects are spiritual rather than technical. It is an excessively mannered style, depending for its effect (as does the style of every "comely decadence") on the ultimate refinements of technique. It becomes the vehicle for elegant depravities, for the exploitation of whimsies. A notable conceit, for example, is the introduction of tiny gold statues set upon pillars, usually representing naked youths bearing shield and spear, who sometimes spring to life in sympathy with the gestures of actual persons, as though they communicated their emotions (Fig. 7). Of these, and a score other charming preciousities, Franciscus is replete, but with what an easy precision of touch he works! He is especially adept in that most difficult of arts—the wedding of gold to colours—the art which was to degenerate into a positive vice with Bourdichon and his followers. Franciscus's skies, even in broad daylight, are always pleasantly *semé* of stars, and nothing delights him more than to clothe his warriors *cap-à-pie* in golden armour. The accurate representation of armour is, in fact, one of his excellences,* two examples of which are here reproduced (Figs. 5, 6).

What is the human content of Franciscus's paintings, the quality of his report upon his fellows? For that is the important question to be answered in the consideration of this or any artist's work. It is to a very circumscribed view of them, a very partial communion with their emotions, that Franciscus calls us. One who so consistently failed to discover in his creatures the inner tension of life, can hardly have been interested in that

tension at all, and to whatsoever else, "à la connaissance des âmes, au maniment des volontés" Franciscus was certainly not dedicate. His realism is of a purely anecdotal kind. He is concerned rather with what is casual and accidental, than inherent and permanent in human affairs. Admirable puppets, his figures do but mimic the tragic attitudes of *les nobles malheureux* and are scarcely related to that universal experience (which the higher sort of realism shows) we all recognize and share. His art, satiate with tradition, revolving upon the axis of its own flawless technique, has the hard polished brilliance of decadence. Where Foucquet is all *morbidezza* and compassion, Franciscus is metallic and uncritical; and the difference between his art and his master's is that between an inspired commentary and a reflection. When, rarely, Franciscus penetrates more deeply, it is always to the core of lust or cruelty. His choice of subjects must have been largely dictated by the exigencies of illustration, but there is often little excuse for his insistence on violent or lingering death, though, as Sir G. F. Warner says,* "... it is too probable that Louis XI and his infamous satellite Tristan l'Hermite had familiarized him with scenes hardly, if at all, less repulsive than any which he took from Roman history." Many of his miniatures, indeed, could serve as a pictorial complement to John Addington Symonds's essay on "Hæmatomania in Tyrants."

Franciscus's scrupulous attention to detail, and his unconcern with the issues of human destiny, make of his pictures some of the most authentic sources of information which we possess about the costumes, armour, utensils, and furnishings of his time. He never states in general terms, and our knowledge of that sombre age is enhanced the more by study of his work.

A minor talent, his; but with all the fascination of minor talents, which do not tax us with spiritual problems, inviting us, rather, to view for a happy moment the firm outlines, the gay colours, and a certain deftness in their execution.

* *Op. cit.*

* Bibliothèque Nationale, fonds fr. 2258, is an admirable instance. See Crapelet, G. A.: *Cérémonies des Gages de Bataille*. 1830.

FIG. 9.
BOCCACCIO:
DE CASIBUS VIRORUM



Miniature by
Egregius Pictor Franciscus
British Museum
Add. MS. 35321

HELMUT KOLLE

By WALDEMAR GEORGE



SPAHIS À CHEVAL

By Helmut Kolle

HELMUT KOLLE VOM HÜGEL is dead—like Géricault, for whom he felt a pious admiration—before reaching maturity. I owed him much. All who devote themselves to rehabilitating an art founded on the respect for humanity were his debtors.

Kolle had very few friends. He had a temperament overflowing with tenderness, but devoured by pride. His haughtiness was both a pose and a defensive arm. The poets of dandyism—Baudelaire, Villiers de l'Isle d'Adam, Barbey d'Aurevilly—would have loved studying and describing this young artist who had made for himself a personality. It is said that habit is a second nature. The uniform worn by Kolle fitted him like a glove. I do not know whether it was a disguise.

Is snobism an unfolding of personality or the expression of an hereditary instinct?

As much by his art as by his opinions and style of living, Helmut Kolle, this Anglo-German of Hungarian origin, cut himself off from the school of Paris which lives under the banner of Maurice Utrillo, the afflicted recluse living for many years in a castle; of Amedée Modigliani, the François Villon of modern painting; and

of Chaim Soutine, the wandering Jew who walked from the east of Europe to dire poverty in Paris.

To this tradition of realistic Bohemia, to this religion of a proletarian order, to this pauperism erected as a doctrine, Helmut Kolle opposed an aristocracy all the more insolent because it seemed out of date. Kolle defended all the institutions condemned by democracy. He stood for the Church, the Army, and the social castes. He led the life of a little squire; he was not a snob in the low sense of the word. He exuded a natural elegance of race and high lineage among people of the lowest kind. He was suspicious of local colour, of the picturesqueness of one epoch, of the *caractère*, such as conceived by Pascin or Georg Grosz. He searched, in all and everywhere, for the justification of his own unrest and the confirmation of his beliefs. These conditions could be fulfilled only by the adolescent, bird of passage, fugitive, confident, companion of games or dissipation. In the eyes of Helmut Kolle, the adolescent, cyclist or cavalryman, was more a human type than one individual. He magnified and beautified him. He quickly discovered in every human being his dominant faculty. He exalted the healthy man, protected from moral diseases and physical

Apollo: A Journal of the Arts

infirmities. The adolescent embodied for him the highest step in the ladder of values, the most perfect and finished form. Whatever might have been his past life, his native place, his rearing, or his education, Helmut Kolle put the accent, if not on his *mœurs patriciennes*, at least on the *patriciat* of his body.

Placed above the masses, outside national categories, ethnical and political, the adolescent forms a class or a sect whose reign is doubtless ephemeral but which has its laws, its traditions, its rhythm, its secret code, its line. Helmut Kolle had a mind with two poles.

recalling great feats of successive victors of the Jockey Club. We were seated in a corner of the room. Kolle smoked incessantly. His attitude was tired, his back bent, his eyes staring, thin from the malady which was to carry him off a few months later; he spoke almost in a whisper and very slowly. Though he was German, his pronunciation was that of an Englishman. Kolle was telling me about an evening he had spent with some American friends. He believed he had discovered in these natives of a new land an intense interest in man, his visage and physical structure. He was rejoicing at this



L'APACHE

By Helmut Kolle
The Nelson Collection

On one part he kept himself, or at least attempted to remain, in the frames, in the rigid limits of the old feudal society. On the other, he founded his faith, his *raison d'être*, on youth—this principle of energy and moving idea of an epoch and of a culture *en marche*. To create, to move his contemporaries, Helmut Kolle vom Hügel, this conservative painter, Catholic and Monarchist, went to the very root of life. His humanism was not dimmed by antique poetry and archology. It was a state of being. Kolle had confidence in man. He believed in his final victory. All his work is a protestation against mechanism, against industrialism, against the tendency to reduce the human being to the state of an automaton or a tool; dead, passive, deprived of will, initiative and soul, unaware of his body, incapable henceforth to move or express it. One year before his death we were lunching in the heart of Chantilly in an old racing bar, the walls papered with engravings and photographs

reaction against the "philosophy" of the human material, of the man mechanized, mass-produced, having lost all feeling of his identity. Helmut Kolle was not an intellectual. He was a man of feeling and ambition who spent his overflow of energy in convivialities and long horse-riding. The daily association with the stable boys of the racing stables, so numerous at Chantilly, the strange attraction which jockeys had for him, whose language he spoke, made of Helmut Kolle the spiritual brother of a character by Henry de Montherlant. Like Kolle, the hero of the "Bestiaires" mixes with drovers and game-keepers. Kolle's art sprang, at least in appearance, from those English engravers who inspired the drawings of Vernet and contributed in a certain measure to the formation of Gérault's style, when the painter of the "Derby d'Epsom" made an effort to escape to Rome. Though he owes little to the conquests of contemporary art, Helmut Kolle is not an *archaïste*, a painter paying tribute to the

Helmut Kolle

past, incapable of finding a repertoire of forms, a language and a vocabulary adequate to the new needs of the man of the twentieth century. Kolle was an artist essentially modern, even by the fact that he attempts to react against the plastic pattern of his time. His non-conformity, his spirit of revolt, doubtless asserting the theories of Taine in the absorption of man by his surroundings. But this supreme effort of reaction does not come from *un artiste de droite* who perpetuates academic forms.

In spite of his opinions as an Hungarian magnate, Helmut Kolle was a man of his time, as the tracing of his

Kolle stylized and schematized his figures of soldiers, boxers and *toreros*, without ever sacrificing the subject, the visualized meaning of the abstract arabesque. His drawing was at the same time massive and refined.

In a few lines Helmut Kolle drew a personage. But always he expressed the essential. He ignored the pattern and formulas. He was too conscious of the multiple character of human nature. He loved life too much to attempt to standardize it. His lines moulded corporal volumes, without attempting however to make a form; he perceived them by the sense of feeling. Kolle had the



SAILOR

By Helmut Kolle

(Collection Demotte,
New York)

line, the choice of his palette, and his manner of painting amply demonstrate. Kolle often spoke about Velazquez and Francesco Goya, although he knew their works in a very superficial manner. But his preference was without doubt for Edouard Manet. He saw in Manet not only a painter of the modern world but a colourist and an illustrator, a magician who forces the attention of the public by relegating the theme to the second plane and imposing himself by his vision of tones. "Vous êtes le premier dans la décrépitude de votre art," had written Baudelaire to the painter of "Lola de Valence." This phrase can be interpreted in different ways. Helmut loved to comment on it. He, too, considered Manet as the last great traditional painter. He was forgetting Renoir. Perhaps he thought him too popular. His favourite pictures were "Le Petit Fifre," "Le Ballet Espagnol" and "L'Exécution de Maximilien."

gift of oil paint, but he kept in the colours all their bloom. He avoided attenuating their brilliancy, or binding or mixing them. Such was the man and such was the artist. The few souvenirs that I have grouped here are insufficient to allow me to reanimate a personality so exceptional. My sole aim has been to give the exact account of a life which was, in spite of all, a painful effort of regeneration. If Kolle evoked the great profession of arms—that is to say, the subject most foreign to the painters of his time, the most unpopular, the most reactionary, the most discredited and most hated—it is that he discerned its mysterious nobility; it is that in his capacity of solitary hero of *condottiere* of art he never hesitated to affront the *public avancé* whip in hand.

Is it necessary to add that very seldom has the visage of a young woman lightened up the work of Helmut Kolle?—this work dedicated to the defence of man.

BOOK REVIEWS

AN INTRODUCTION TO FRENCH PAINTING. By ALAN CLUTTON-BROCK. 137 pp. text, 34 illustrations. (Chapman and Hall, Ltd., London.) 8s. 6d. net.

The author of this book is clearly well versed in the subject of French painting, yet I think that in pursuit of his quest he has mistaken some of the signposts.

In the foreword he says that in the nineteenth century in particular the French contributed far more to the increase of knowledge and observation of the "facts about the appearance of Nature and the conversion of those facts to æsthetic uses" than the artists of any other country. This statement cannot pass unchallenged.

If he had confined his claim to the latter part of the century few would disagree. The reader, however, will discover for himself farther on in these pages the signal and far-reaching influence the English landscape painters Turner and Constable exercised over the entire outlook of French painting—an influence that lasted throughout the century. And the ascendancy of the "rather trivial Bonington," as Mr. Clutton-Brock is pleased to call him, during the few short years of his working life over the mighty Delacroix (his senior by four years) is patent and cannot be disputed.

There are other debatable assertions, yet the book gives a very fair idea of the gradual, if somewhat uneven, progress towards the liberation of French painting from the heavy hand of official patronage and the trammels imposed upon it by external influences, and of the gradual opening of its eyes to the facts of Nature. Until the late nineteenth century France never was completely emancipated, never possessed a definitely and wholly national style of her own. The characteristic of French art is its power to absorb and to assimilate, if not completely nationalize, all styles. In turn she has swallowed the Flemish, the Italian, the Spanish, the Dutch, the Græco-Roman and the English styles and digested them all. Now in her turn she teaches. And the reason for all this is because of her geographical position, being at the centre of European culture. Her eyes have been constantly fixed upon the work of the neighbouring schools. Foreign artists have been called to Paris to teach her their methods and her own artists have left their country to learn still more about them. All the great schools of Europe converged upon her and came within the range of her focus. Again and again French painting turned to Italy for inspiration. Poussin was Rome. And until quite recently the "Prix de Rome" scholarship held on with mighty tenacity as the most coveted prize of all the art students of Paris.

The "set-backs" in quest of this emancipation—this towards-the-light-of-Nature movement—were frequent. The most gifted painters were organized for State purposes and too much hampered by restrictions outside themselves to make investigations and discoveries on their own account until the eighteenth century. The colossal output, to say nothing of the manual skill, of the men who worked under State patronage may and does amaze us, but it bore no fruit. Painters of natural scenes and of poor humanity's doings hardly appeared upon the scene at all, except such sporadic instances as the Le Nains and the engravers Callot and Bosse who were influenced by the

Dutch and Flemings, and there were occasional excursions by Valentin from Rome, and Sebastien Bourdon. It was the Fleming Watteau, who brought about the change. Genius, wherever it may come from, always does upset the apple-cart; and it is Watteau who after all evokes and expresses the Gallic spirit, and especially the spirit of his century, more vividly than any other painter.

Then the reactionary David closed the book, crushing this precious flower between its leaves and setting a plaster-cast from the antique upon the top. And so the game went on.

A few pages devoted to Chardin are delightful. Chardin, free from the burden of high official patronage. Chardin, free to earn his living as he chose. Chardin, whose paint looks as though it were compounded of the actual material of the objects which it represents. Mr. Clutton-Brock says he has no superior among European painters in the handling of paint, and who will deny that? And Chardin alone saw the light of Nature unveiled.

And so we go on through the changes—through Ingres and Delacroix (a combat this seems to me between the platform and the theatre but not getting much nearer to the facts of Nature), and Courbet and the men of Barbizon and the Impressionists and Manet with his Hispano-Dutch binoculars, and the snapshot vision of Degas, always struggling towards the light of Nature, until we come to the jazz artists—Signac with his mosaic of coloured postage stamps, and Seurat who saw her through a shower of confetti, and Cézanne whose watercolour method was to indicate the skeleton and leave out all that made for beauty; and taking the frenzied Van Gogh and Gauguin in our stride we come at last to Matisse and Picasso. And here I look in vain once more for any intelligible explanation of what Picasso is driving at and ask what "facts about the appearance of Nature" Picasso has "converted to æsthetic uses."

But one must not forget to compliment the author upon his scholarly and interesting chapter on the primitives with which the book begins. H. GRANVILLE FELL

COLOUR SCIENCE. PART I. COLOUR THEORY AND COLOUR STANDARDIZATION. By WILHELM OSTWALD. Translated by J. SCOTT TAYLOR. (Winsor and Newton.) 15s.

In this book Professor Ostwald achieves, as far as it is possible to achieve, the task he has set himself, namely, to standardize the classification and measurement of "material colours," i.e. the colours of objects and materials as opposed to coloured light. He has also, I hope, permanently standardized the terminology of colour.

For years we have had to makeshift with a nomenclature differing in each trade; the painter may speak of viridian, but as such this colour is unknown to the printer and dressmaker. Now Professor Ostwald has succeeded in reducing the range of colours for practical purposes to 680, each of which will be designated with a number. Thus, when we speak of colour 253, the painter, printer, and dyer will at once understand the same hue. The language of colour will be as universal as Esperanto or Volapük.

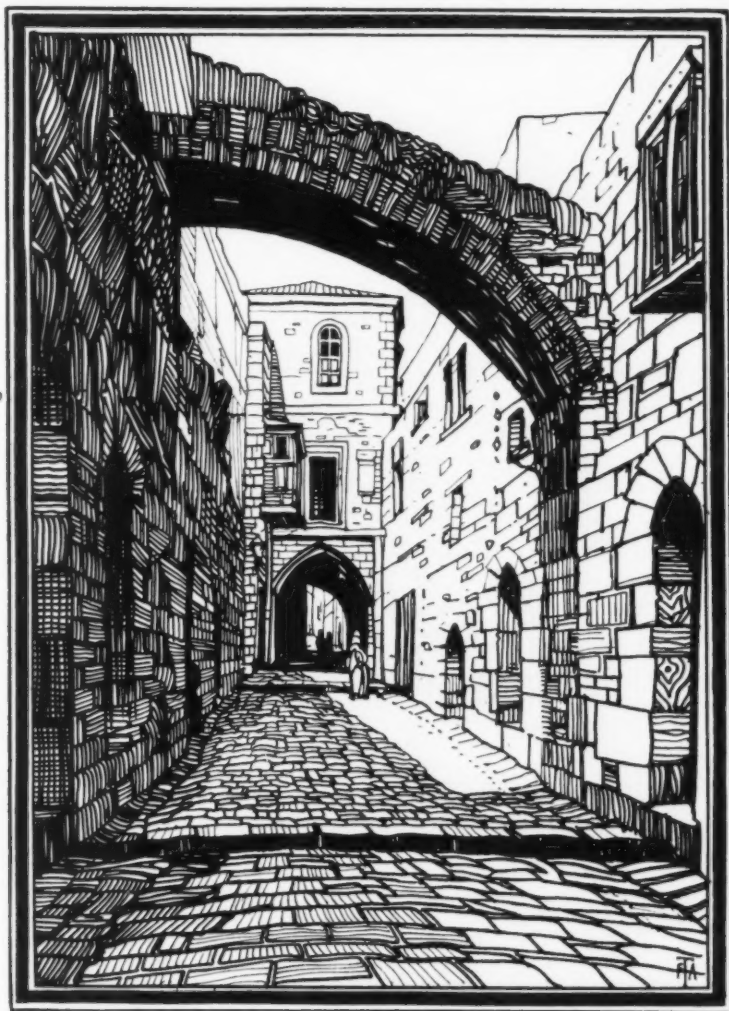


Book Reviews

There are, however, two serious difficulties to be faced. First, the imposition of this language on every one; and, second, the production of a standard chart. This latter difficulty is an old one. In what medium is the chart to be constructed? Pigments, inks, dyed materials are all more or less fugitive. I have always thought that enamel

volume, which will be devoted to Practical Colour Science. In the present book we companion the author in the laboratory; in the second volume we shall see him in the studio and workshop.

One of the many interesting sections of this present work is that devoted to the history of colour science in



IN THE "VIA CRUCIS"

From *A Pilgrim Artist in Palestine*. Written and illustrated by Peter F. Anson
Published by Alexander Ousley, Ltd. (See page 91)

was the ideal for such a standard scale, but, perhaps on account of expense and unwieldiness, the author does not suggest this.

With characteristic German thoroughness, Professor Ostwald slowly and deliberately builds up his theory of colour. His reasoning is always sound, but I cannot help thinking it is the practical conclusions to which he comes that will interest the majority of his readers. The application of his theories is to be published in another

which he tells of the parts that Newton, Goethe, Schopenhauer, Helmholtz, Young, Maxwell, and Hering have contributed; the attempts that have been made to chart the colour world. This has taken many forms—Waller's chessboard, Mayer's triangle, Lambert's pyramid, Runge's colour sphere, Chevreul's colour hemisphere, and, finally, the author's bi-conal solid. He proves conclusively that the colour chart must be a solid.

The author puts forward for the first time the theory

Apollo: A Journal of the Arts

of grey harmonies; he declares the three-colour process incapable of reproducing natural colour; in his colour solid he takes into account the gap containing the invisible ultra-red hues, and this, naturally, alters his complementaries from those previously accepted. He devotes a great deal of the surface of his colour wheel to the blue-green region, which he considers still unexplored.

Like all scientists who write on colour he speaks of

AN OUTLINE OF MODERN PAINTING IN EUROPE AND AMERICA. By S. C. KAINES-SMITH. (The Medici Society.) 1932. 18s. net.

Putting aside the rather over-apologetic preface of the author we plunge at once into the stream of his eloquent exposition and find it pleasant going; every sentence is like a wavelet helping us on to the next, and every tenth one contains a *bon mot* or useful generalization. The short



GEORGE WASHINGTON

From the mezzotint engraved by Philip Dawe, after R. Wright. (See page 92)

coloured light and pigment in such a way as to confuse the average reader. The man who handles colour in his daily work—the painter, the dyer, the printer—is concerned only with impure substances: pigment, dye, ink. Whatever complementary lights may do when mixed, he knows the mixture of two complementary material colours does not produce white; whatever yellow and violet light when mixed may yield, his colours will not make red.

The book suffers seriously from lack of an index, though the paragraph headings are some help. The diagrams and colour charts are excellent.

HESKETH HUBBARD

account, in the first chapter, of the sudden rise of English art from nothing to something significant made our patriotic bosom swell with satisfaction; equally informative is the story of the French school from the Revolution onwards, to which Burlington House at this moment lends assistance. Without wishing to question established critical tradition, we confess to the presence of an inner doubt about the "French school." Frenchmen painted well, ill or superbly, but so differently and with such divergent motives that it is difficult to harness them into a team. You can classify David, Géricault, Delacroix, and Delaroche, but can you put them beside Ingres? What was there really French here? On the other hand,

Book Reviews

Chardin, Millet, and Corot, of whom Mr. Kaines-Smith gives charming cameos, were French in heart and hand, in subject and in feeling, and find affinities with Degas, Gauguin, and Manet, though from a different angle. In short, it may be there are fifty "schools" where our author sees six. This said, we are more than satisfied with his second chapter on the English painters and are again tempted to ask how pre-Raphaelites—for example—can properly be called "English."

America has sixty pages to her school and introduces us to a panel of artists less known than the Continental masters. Portraiture, realism, and natural landscape—trying to be romantic, like Corot—are characteristic; but can we honestly include Whistler? Impressionism generally, in England, Germany, and America—perhaps in Italy, too—surely all can be traced by the thread of Ariadne to Paris alone.

The coloured plates in this book are well chosen and well produced; our preference wavers between Ethelbert White's "The Glade," Winslow Horner's "Palm Trees," and Hermoso's "Rewards"—with a bias determined by the prevailing weather and our mood.

OLD HUNGARIAN ART. By KARNEL DIVALD. (Oxford University Press: Humphrey Milford.) 1931. 21s. net.

That a great and ancient people like the Hungarians should have produced an art of their own is no surprise, although, indeed, little has been written about it in English of late. For this reason the beautiful volume before us is especially welcome. Its first impression is one of appreciation of the book's production, its clear and readable type, profuse illustration, and its excellent English. It seemed not to be the product of Oxford, and, as the imprint reveals, is printed by the Royal Hungarian University Press, of Budapest. One qualifying criticism must be made in regard to the laudable attempt to avoid the use of "art" paper for the text and plates, many of which have an added gloom to their heavy shadows and a lack of sunlight on their lights. The miniatures lose clearness of detail from the same cause, and we believe the remedy is to give the half-tone engravings more contrast when such paper is to be employed. Softness and brightness are not impossible, as may be noticed in Fig. 74, which alone possesses these two qualities.

The chapter on Antecedents, prehistoric and Roman, can hardly belong to Hungarians, though found in Hungary. The information is, nevertheless, entrancing. We learn who the people were and whence their migration to their new-found land.

The author attributes the early church buildings to Byzantine rather than to Western influences, and provides many illustrations in support of this view. The churches had a single or a triple apse, and in the case of the Cathedral of Kalosca seven semicircular structures on the main apse. Two square towers usually stand at the west end, surmounted by pyramidal roofs—a Germanic touch. With the approach to the Middle Ages fine Gothic appears to predominate in ecclesiastical buildings, though in secular structures there are examples of the "Hungarian" style.

The chapter on Sculpture and Painting in the Middle Ages is very informative. The heroes and saints are depicted in copper, bronze, silver-gilt, stone, and red marble. There are mural paintings of St. Laszlo, St.

George, and St. Dorothy. Miniatures conform to the Germanic rather than to the Oriental style. Altar statuary is a common feature which is scarcely distinguishable from the familiar Renaissance work, except in some remarkably original examples by Master Paul (A.D. 1500).

On the whole, it is difficult to detect in these interesting plates more than a few examples which stand out from European culture as "pure Hungarian art."

A PILGRIM ARTIST IN PALESTINE. By PETER F. ANSON. (Alexander Ousley, Ltd.) 6s.

Those who are already familiar with the drawings of Mr. Peter Anson will need little persuasion to believe that this small volume is truly precious. The artist has chosen a theme that has been more often celebrated in the written word than with the brush. He goes as a pilgrim to places that have been made holy for all time and that still preserve much of their ancient charm with more that has been added by the devotion of centuries.

The architecture of the East changes slowly, while the landscape, sea, and sky change never. Places of pathos and scenes of tragedy are represented in Mr. Anson's written and pictured cameos with a full measure of sympathy worthily expended. The deep shadows of the Via Crucis are symbolical of the anguish of the immortal Victim who walked and fell three times on the hard ground.

By the kindness of the publishers we are allowed to reproduce one of the drawings. W. L. H.

THE LURE OF THE FINE ARTS, by FREDERICK COLIN TILNEY. With a foreword by SIR GEORGE CLAUSEN, R.A., A.R.W.S. 315 pp., 50 illustrations. (London: Chapman and Hall, Ltd.) 15s. net.

The content of this book is a bigger proposition than the title indicates. It is full of the wisdom of experience and its shrewd reasoning always compels respect even when one is inclined to dispute some of the author's assertions. His aim, to quote his own preface, is "to make general principles patent to the lay mind in the hope that those who aspire to the untroubled convictions of a personal opinion may attain them by way of a sympathetic understanding of artistic endeavour."

He is at pains to dispel the fear in the minds of so many people "who are shy of their own judgment," and his book offers a much-needed course of instruction to those who are too diffident or too timid to say that "they dislike what they really do dislike" or to scorn pretence of approval just because certain things happen to have received the spurious hall-mark of approbation by the highbrows. And he urges them "as honestly to praise what gives them pleasure."

The author is emphatic in his own approvals and disapprovals and will boldly attack the most exalted reputations in his determination to get at the truth of the matter and to unmask deception. Mr. Tilney reminds one of the utterance of Heine, who, when he was asked why no great works were being produced in his day, replied that the reason was that artists nowadays had no convictions but only opinions. Mr. Tilney is one of those rare people with convictions.

The principles to which the author refers in his preface

Apollo: A Journal of the Arts

are set forth with considerable elaboration, but in lucid and well-reasoned argument, and there is an admirable summing up in which he presents us with some useful deductions of his own. Many writers who profess a profound philosophy of the subject are so vague and intangible about it that it is an immense relief to find a book so clear and definite as this. Mr. Tilney's language is free from ambiguity simply because he happens to know what he is writing about. His description, for instance, of the experiences of those who practise in that elusive medium watercolour could not be bettered. Having tried it himself, he knows.

I do not think the author has done himself justice in the standard of criticism he applies to the colouring of Greek sculpture. It is certain that the colour-schemes of Greek statuary and architecture were perfectly calculated. When seen at the proper distance and in its right setting, rainbow-hued under a Greek sky with all its irradiation, its high pitch of light and its reflections, the polychromatic Greek temple must have combined with atmosphere, sun, and blue sky to produce a wonderful harmony.

The illustrations generally are well chosen, but I cannot follow Mr. Tilney's remark that Boecklin was the only artist in modern times imbued with the Hellenic spirit. Switzer, as he was, he seems to me to have Germanized everything he touched, and his picture facing p. 132, "The Centaur and the Smithy," looks like a ponderously comic illustration intended for the pages of "Fliegende Blätter." And another of the plates has something seriously amiss with it. The "Victory of Samothrace" in the photograph opposite p. 206 is sadly off her balance. It was a mistake, too, to indicate any base or pedestal other than the prow of the ship upon which the original is poised.

This is a most stimulating book and I hope it will be widely read.

H. GRANVILLE FELL

AN ILLUSTRATED CATALOGUE OF A FINE COLLECTION OF INTERESTING AND RARE ENGRAVINGS OF AMERICAN AND CANADIAN PORTRAITS AND VIEWS. Compiled by V. P. SABIN. (Published by Frank T. Sabin, 172 New Bond Street.)

It is not often that a Trade Catalogue is capable of stirring the imagination, of conjuring up visions of the past and elaborating them with unexpected detail, of appealing not only to one's historical but also to the æsthetic sense, of inciting one to further study, even when one's acquisitive faculty cannot be satisfied.

Such is the case with Mr. V. P. Sabin's compilation, dedicated, one notices with pleasure, "To my father"; manifestly a labour of love. Collectors of "Americana" will, of course, find this catalogue invaluable, but many of its items have a much wider interest.

One begins—in turning over its pages—happily with

the last page, a map of New York when it was still "Nieuw Amsterdam op 't Eylant Manhattans." The very next item is a portrait of Paul Jones, the famous renegade, in uniform complete "with cocked hat, spy-glass in hand, with rocks and a naval battle in the distance." This is from the rare mezzotint engraved by Richard Brookshaw.

Scanning page after page one is reminded of the great curiosity with which a contemporary public, unused to miracles of snapshot photography, must have devoured these pictures of portraits, views, battles and other episodes, such as the "New method of macaroni making, as practised at Boston" inscribed—

For the Custom House Officer landing the Tea,
They Tarr'd him and Feather'd him, just as you see,
And they drenched him so well both behind and before
That he begg'd for God's sake they would drench him no more.

This truly epoch-making event is here vividly, if somewhat humorously, depicted. All of these pictures, whether paintings or prints, are instinct with the spirit of the times, and many of them have therefore curiosity or rarity value; but there are a surprising number which give, apart from any associative interest, great æsthetic pleasure. There is, for example, a fine portrait of "Captain Squire of the Royal Marines" by John Singleton Copley, and the full-length portrait of George, Marquis Townshend, by Gilbert Stuart, which is truly described as "a very fine example of the artist of great Canadian interest." The great æsthetic merits of such things as the "Lt.-Colonel Tarleton," the famous mezzotint by J. R. Smith after Reynolds, or the same engraver's "Joseph Tayadaneega" after Romney, need not be specially mentioned. Incidentally it is amusing to see how this "Mohawk of pure blood" is inevitably made to appear a blood-relation of the painter, who could never portray anyone without somehow infusing him or her with his own physical characteristics of eyes and nose. There are a large number of portraits of "George Washington, Esquire." The one here reproduced (p. 90), from the mezzotint by Philip Dawe after R. Wright of Philadelphia, is "extremely rare and a fine impression of one of the rarest of the Wright type." Amongst the most beautiful views may be mentioned, apart from any questions of rarity, such plates as "The Constitution v. the Guerrière, 19 August 1812," showing the last-named vessel in a sadly battered condition. This aquatint by Valnest after Stradonwort was published in Paris and is full of the most terrific agitation. By way of contrast one might compare the serene calm and classical aspect of the "Vue de New York prise de Weahawk" by Sigismund Himely after Ambrose Louis Gameray. *Tempora mutantur*: is it progress? Such charming documents of the past make one doubt it. The mention of these few items may, however, be sufficient to show why this catalogue has more than a mere commercial value.

H. F.

ART NEWS AND NOTES

By HERBERT FURST



CREATION

By Jacob Epstein

At the Redfern Gallery

(See page 97)

FRENCH ART AT THE BRITISH MUSEUM

The exhibition of French Art at the British Museum covers, if one includes the illuminated manuscripts exhibited in the Grenville Library, a greater period than that during which it can be said to have existed as recognizably French. These books, however, should form the subject of a special notice. The exhibits in the Gallery of Prints and Drawings comprise woodcuts, chiaroscuro prints, etchings, engravings, mezzotints, aquatints in colour, lithographs, and modern illustrated books. Amongst the early woodcuts two books of *Hours* by Simon Colin and Simon du Bois are particularly attractive owing to the use of solid blocks to enliven the open lines of the design. All the famous engravers from Duvet and Mellor to Schmidt and Wille are well represented. Less familiar are the mezzotints printed in colour by Jacques Gautier Dagoty, whilst, of course, the well-known colour prints by J. B. le Prince and Le Blond, by Debucourt and Janinet, represent perhaps the most typical contribution to the graphic arts by France. The nineteenth century wears a very different aspect. Delacroix, Daumier, Meryon, Braquemond, Besnard, each stands for something different as regards the conception of art. One print must be singled out for special mention because it belongs to a wrongly despised craft, lithography; it is Carrière's beautiful lithograph of Verlaine. Amongst the modern books the line-engraved illustrations by Laboureur, Laborde, and Hermine David stand out as especially attractive. The drawings, apart from the well-known ones of the Clouet school, of Claude, Watteau, Boucher, Ingres, Millet, and the rest, includes some surprises such as a Don Quixote by Fragonard of Daumier-like breadth, a minutely elaborated cavalry attack by Bressin, and a romantic landscape remarkable for its power by an amateur, Victor Hugo to wit.

"SINCE CÉZANNE"

A LOAN EXHIBITION OF FRENCH PAINTINGS
FROM ENGLISH COLLECTIONS AT THE CURTIS
MOFFAT GALLERY

"Since Cézanne" is one of the most attractive exhibitions which are now, one feels inclined to say, invading London in consequence of the Burlington House show. Again one encounters, it seems inevitably, the usual names: Bonnard, Derain, Matisse, Picasso, Leger, Utrillo, Vlaminck, Modigliani, Maillol, etc.; but in most cases the specimens of their now well-known art are choice. Even Fernand Leger's tedious abstract diagrams are seen to have a little more "life" in his "Nature Morte à la Pipe," where contrasts of colour—blacks, whites, greens, and reds of the railway signal calibre—are made to play amusing tricks of advancement and recession. Henri Matisse's "Femme assise" is as unusually subdued as his "Femme en Vêtement de Voyage" is lively. The "Costume de Voyage" is a black-and-white check pattern which serves to confirm one's notion that Matisse is really by nature what the Germans call a "Graphiker"; that is to say, his paintings are got by lineal devices. That is also and perhaps more certainly true of Raoul Dufy, whose "La Fenêtre" depends on the texture made by the dancing pyramids of the ridiculous ocean one glimpses through the window. Georges Braque—though he, too, depends more on flat pattern—is yet definitely a painter because he does work in planes rather than lines. His "Nature Morte" here has the solemnity and aloofness one associated always with his work until one saw his new paintings exhibited at the Lefèvre Gallery. The new manner of Picasso is illustrated by his "Les Sœurs," two over-lifesize half-length figures, which have also been seen before, but which in their present surroundings seem to have

Apollo: A Journal of the Arts

acquired the merit of finer colour and almost indestructible solidity; but there is no life in them. Why, therefore, give them colour? Chirico's "Les Chevaux sur la Plage" have the curious irrational clear-cut definition that one associates with dreams whilst they are in progress: a kind of unreal realism—and it is serene. Rouault's two pictures, the "Pierrot" and "La Mariée," have his usual *terribilità*. They, too, are dreams, but the dreams of an unhappy, a darkening, mind.

"You need not be a botanist to sense the charm of a flower, nor an astronomer to appreciate the beauty of a nocturnal sky," says the wise writer of the "Foreword" to the catalogue of this exhibition. Exactly; but he begs the question, for it presupposes that the artist is interested in charm and in beauty—floral, celestial, diabolical, or

as the Parisians. Where Burlington House ceases a host of other shows begin, and these two at the Lefèvre Galleries and at the Leicester Galleries contain some of the most important examples of the last thirty years. The pictures at the Lefèvre Galleries are on a larger scale than those in Leicester Square, and for that reason, at least, more important. We see there, for instance, once again Derain's Old-Masterly "Nature morte à la table," painted "about 1913." It now takes its place, in its "tight" manner of the orthodox "early period" of this master. We see further Vuillard's "Le Jardin à Vaucresson," of 1924, which, on the contrary, seems a harking back to the Monets of the 'eighties, except that the arched arbour lends the picture a design which seems at once a sentimental reminiscence of mid-Victorian book illustration and a concession to more modern theories of

COTTAGERS
Mezzotint in colour
By Ward
after Geo. Morland
(See page 97)



merely human. Faced with Rouault's art "you" will first have to be convinced that his aim was "charm" or "beauty," and that is precisely how the pother about art has always arisen from the moment that people acquired an "art-consciousness."

Modigliani is here well represented by a sentimental elongation of "Madame Monnier" and two quite unsentimentally elongated negroid carvings of heads. These latter, though *pas grand chose*, are quite amusing; but how far are not these things—as well as some abstract sculpture by Henri Laurens and Ossip Zadkine—below the *real* thing: a squatting negress with shells for lash-fringed eye-slits, also on view, and the work of a mind that had never heard of ART.

There remains the *clou* of this exhibition, a piece of sculpture fashioned out of some polished white metal called "Poisson d'Or." It represents—so far as one can speak of representation—the essential fish form on a round disc which, if water had an essential form, might be water. Braneusi is the only master of abstraction and this is a masterpiece.

MASTERPIECES BY TWENTIETH-CENTURY FRENCH PAINTERS, "L'ECOLE DE PARIS," AT THE LEFÈVRE GALLERIES; AND TWENTIETH-CENTURY FRENCH ART AT THE LEICESTER GALLERIES.

There will surely be no excuse, at any rate for Londoners, if we don't know as much about French painting

design. We see also Picasso's over-lifesize "L'Atelier," of 1925, an intricate and rather over-full patterning of a jumble of studio props and interjected street views, all done in a peculiarly harsh colour-orchestration full of black accents. It is admirable in its way, but reminds me of the taunt about the emaciated nag of the old four-wheeler: "You'll have a horse there presently, you've got the scaffolding up already." Some day Picasso may succeed with these abstractions of his, and we shall then have a new art; meantime they only strike one as "scaffoldings." Modigliani's wistful dark lady called "La Jeune Bonne," of 1919, evoked in me involuntarily a comparative vision of Holbein's "Christine of Denmark." Matisse's "Le Repos des Modèles," of 1928, is an unusually subdued, but pleasing, colour-pattern. A colour-pattern with more pronounced, more lively, but also more abstract rhythm, is Braque's "La Corbeille," of 1929. In this, as also in the same artist's "La Guitare Grise," there is a complete change from his former green-white and brown scheme. It is, in fact, delightful and nearer the afore-mentioned "horse" than Picasso has ever got. There are other interesting paintings by Utrillo, Rouault, Henri Rousseau, Dufy, etc., but I must conclude with the mention of one of the most exhilarating pictures it has ever been my good fortune to see: this is Jean Lurcat's "Combat Naval." "Naval" it certainly appears to be, though there is little sign of a "combat." There are masts and yard-arms, ropes, cables, pennants, dancing all

Art News and Notes

over the place in the grip of a humorous gale. Actually the picture is a kind of allegory, or so I am told, of the "Wall Street" crash.

The Leicester Gallery, which contains many more, but smaller, paintings, also has its Picassos, Matisse, Derains, Braques, Dufys, Utrillos, and Vuillards, along with younger and older painters of the Ecole de Paris, including a master rare as a painter, namely, the Swiss F. Vallotton, more widely known as a wood-engraver, and to whom Mr. Sickert pays a tribute, a fellow-feeling making him "wondrous kind." It is a pity that space is so limited; there are many pictures here upon which one would like to comment; for example, Dufy's "Nu allongé," of which another larger version is at the Lefèvre; one cannot easily decide which of the two is the more ingenious pictorial calligraphy; then an important and

one is at once in the glacial regions of the intellect. Paul Nash is doubtless our most "intellectual" painter. His three pictures here have, however, a little less of Euclidian lineality about them. His latest, "The House on the Shore," has the kind of unreal actuality one encounters, *mutatis mutandis*, sometimes in London's many incredible by-streets, where there are houses, terraces, squares that one "can't believe," and which yet are manifestly there. Perhaps Wadsworth, in his still-lives composed of unexpected ingredients, also conjures up the surprising qualities of real things, though his aims are more directly connected with patterning and texturing. John Nash's two landscapes here seem to me to fall between the stools of imitation and construction. Other good pictures are by Nadia Benois, Winifred Nicholson, S. J. Peploe, and Richard Wyndham, who, however,



GIPSIES

Mezzotint in colour

By Ward

after Geo. Morland

(See page 97)

rather Lautrecish "Jardin de Paris" by J. L. Forain; a silly Léger; an intriguing Chirico; a charming "Femme au guitar" by Marie Laurencin; but I must content myself with paying a tribute to Souverbie's "Femme accroupie contemplant la tête d'un dieu." This classical composition has, I think, a better chance than most of the others of surviving the whims of passing fashions in art.

PICTURES FOR COLLECTORS OF CONTEMPORARY BRITISH PAINTING AT MESSRS. TOOTH'S GALLERY

Those who are inclined to believe that all good paintings of today must come from Paris, or be at least inspired by the "Ecole de Paris," would do well to visit this most interesting exhibition, which contains not only an unusual number of really good pictures painted by British painters—Nadia Benois is possibly the only one who might disclaim this designation—but which also demonstrates the vitality and individuality of British painters. Augustus John's "Magnolia," brimful of life, depends, like R. O. Dunlop's two admirable paintings, on the handling of pigment. Dunlop is always a little sad, a little pathetic, but in these two works his "emotionalism" is seen at its very best. Emotional, too, is Matthew Smith. His three pictures are in the, for him, happy "red" period; these hot harmonies are excellent, although to me there is always a little red-plush and gilt stuffiness about this particular colour-scheme. With Paul Nash, on the contrary,

inclines to lose in breadth what he hopes to gain by "incident."

"THREE CENTURIES OF FRENCH TASTE" AT THE BATSFORD GALLERY

It was unnecessary and, in fact, misleading to call this exhibition expressly *Three Centuries of French Taste* when only one—though by far the most important one—is represented with anything like adequacy. It is only in the eighteenth century that France developed a completely national taste, and the organizers of this exhibition have done well to include in it rare French silverwork and coins and medals, apart from some examples of tapestry, furniture, and *objets d'art*, along with drawings, water-colours and prints, not forgetting the books illustrated with engravings.

One is particularly pleased to see amongst the water-colours the names of less-known artists, such as Jean Henri-Alexandre Pernet, C. F. Lacroix, J. B. Mallet, and others.

Visitors should not fail to examine the books, and especially one of the finest pieces of book production of the age, namely, Montesquieu's "Le Temple de Gnide," with Le Mire's engravings after Eisen and Drouet's engraved text. It represents the quintessence of the period and is, strangely enough, dedicated to "Sa Majesté Britannique," who, one hopes, felt duly gratified.

Apollo: A Journal of the Arts

PAINTINGS BY THE TWENTIES GROUP AT THE WERTHEIM GALLERY

The contributions to this exhibition are all supposed to be twenty years of age or less. That is their good fortune, but not their merit, and this rushing into exhibitions is much like rushing into print, only that it is usually more difficult to find space in the latter case. There is no doubt that some of these exhibitors have talent, but there is at least the probability that a little more time for study and reflection would have been of benefit even to them. For example, Mr. Mervyn Peake's "Gordon Smith, Esqre." is, as far as it goes, good; his "Chef," however, is neither quite painting nor quite drawing, the lines relying too much on paint, the paint too much on lines, to be satisfactory. Miss Stella Lewis and Miss Eunice Simeon seem perhaps the

rendering of a thing seen into a work of art. The best pictures from this point of view are the "Still-Life" (10) and the "Ponda Woman dressing her Hair" (30), the latter "anchored" ingeniously by the woman's lips.

Spectators of Mr. J. Blair Leighton, who are familiar with the work of his father, will recognize the pedigree without much difficulty in his portraits—but certainly in none of his other subjects. Mr. J. Blair Leighton is modern, and therefore does not believe in high finish. He is manifestly not unfamiliar with Cézanne, but his nearest kinship is with Mr. Ethelbert White. Quite the best of his paintings here, and most original, is the landscape he calls "Trees in Phantasy." It is on a larger scale than the rest and represents a road leading through a forest, with two naked "nymphs" resting on a tree trunk. It seems somehow a very legitimate

COURSING

(4 plates)

Aquatint in colour

By Wolstenholme

(See page 97)



most gifted in this company. The latter's flowerpiece "Hechlia Argentea" and the former's "Corrugated Iron" are both promising. Mr. Rhys Griffiths, like Mr. Bissil before him, is a miner who has gone in for art. His "Miner Eating his Lunch" has the conviction of a genuine and sincere work; but it is not yet "good enough," and it remains to be seen what he will experience when he gets out of his "mine." Mr. Michael Appleton has, at all events, a genuine sense of humour: his "After Helen's Departure with Paris," an excitedly gossiping crowd inside and outside a tenement house, is good fun though it is lacking in æsthetical form. Miss Sylvia Melland, Mr. Basil Jonzen, and Mr. Michael Wickham are other contributors worth special mention, as is also Mr. Robert Medley with his abstract "Destruction of Orpheus." The sculpture, I regret, I did not see.

MISS IRMA STERN AT FOYLE'S GALLERY; AND MR. J. BLAIR LEIGHTON AT THE REDFERN GALLERY

Miss Irma Stern's exhibition of "Modern Art" is evidently the result of German Expressionism studied on the spot. It has vigour, directness, and a fine feeling for spatial relations—to use a favourite word of the art jargon which means that her pictures do conjure up fairly ordered illusion of the third dimension. Nevertheless there is a lack of composure, or of that definite anchorage which turns the

descendant of Claude via Cézanne. For the rest, Mr. Leighton fails to convince—me, at least—that he knows what he is "going for" in his oils and watercolours, which, if one might say so, are competent but "all-overish" in the means of expression.

EXHIBITION AT BIRMINGHAM

At Ruskin Gallery, Birmingham, from February 8 to 29, Mr. John Gibbins is holding an exhibition of 200 watercolours and pastels of the late Hercules Brabazon. A special interest attaches to the exhibition by reason of the fact that the drawings shown were those selected from the great number left at Oaklands, the artist's Sussex home, by John Sargent and others of his friends, and they may therefore be regarded as epitomizing Brabazon's extraordinarily prolific career—a career in which he retained, up to the end, his marvellously simplified technique and his genius for abstracting from Nature her liveliest and happiest colour-harmonies.

There is another point of interest in this Birmingham exhibition which lovers of Brabazon's art will appreciate, for in the Birmingham Municipal Art Gallery there is the largest collection of pictures by David Cox, an artist by whom the great water-colourist was deeply influenced, as well as some excellent examples by Müller and De Wint, to whose art also Brabazon was greatly attracted.

L. B. P.

Art News and Notes

HOLLSTEIN AND PUPPEL, BERLIN, W.15

Hollstein & Puppel, Berlin W.15, will sell by auction on February 24 and 25 the collection, more than 100 years old, the property of a prince, and of its kind of great importance because it contains a number of prints of high quality of the time of 1780 to 1850 in faultless condition. All the items were collected in portfolios and therefore have not suffered from light and dust and are represented by beautiful impressions with wide margins, and the colour prints are extremely fresh and in a rare condition.

The eighteenth century, with the engravings and mezzotints of the French and English schools, is represented by fine examples. Eight mezzotints by Morland-Ward: "Gipsies," "Travellers," "Children Bird-Nesting," "Cottagers," "Juvenile Navigators,"

astonishing how well the French eighteenth-century masters lend themselves to this kind of treatment. Mr. Stodart's "The Swing" after Fragonard, Mr. E. Stamp's "The Setting of the Sun" and "The Rising of the Sun" after Boucher, and again Mr. Stodart's "L'Enlèvement Nocturne" after Bandoïn—to name the best of these prints—breathe the very spirit of the Rococo; whilst Mr. Scott Bridgwater's rendering of Corot's landscapes, particularly the "Fisherman's Hut" and the "Souvenir de Morte Fontaine," are admirable in the reproductive sense. The reproductions after Meissonier, by Messrs. Hart and Tily, in aquatint are not so happy, but probably the method is not so suitable for Meissonier's miniature-like finish.

Our illustration on p. 93 is from a picture which will



EPSOM

(4 plates)

Aquatint in colour

By Alken

"Children Nutting," "The Woodcutter," "The Shepherd's Boy," all extremely fresh prints in colours; also two engravings in colours from the series of the "Cries of London."

Among the French engravings there is a complete set of Freudenberger for "Monument de Costumes" in the early state. Of the other artists in the collection are Bartolozzi, Baudouin, Bonnet, Boucher, Chardin, Debucourt, Demarteau, Eisen, Guyot, Janiet, and J. R. Smith. One charming item is the set of Empire engravings printed in colours on silk.

There is also an excellent collection of about 150 old English sporting prints (racing, hunting, steeplechase, coaching) which includes about 30 complete series all between the years 1817 and 1823, with large margins and pure in colour. Among the artists are Alken ("Ipswich," "Epsom," "Ascot Heath," "New Market," 1818, "My Stud," 1831, "Cockney's Shooting Season," 1822); Wolstenholme ("Fox Hunting," 1817, and "Coursing," 1823); Dean Paul ("Trip to Brighton" and "Trip to Melton"); Sutherland, Pollard, Turner ("Coursing," 1823), and others; among the black sporting prints we mention Adam, Debucourt, Jazet, Vernet, and complete sets of the German engraver, Joh. E. Ridinger.

SHORTER NOTICES

The Museum Art Galleries, Haymarket, are showing a collection of Engravings after Famous French Masters. The engravings, all modern, are by Messrs. A. J. Scrimshire, H. B. Hart, T. H. Crawford, J. C. Webb, W. Henderson, H. Scott Bridgwater, W. J. Allingham, E. J. Stodart, E. Stamp, P. H. Hart, E. Tily, and others, and, consequently, vary a good deal in quality though they are nearly all mezzotints printed in colour. It is

figure in the exhibition that the Redfern Gallery are to open on February 23. The exhibition will consist of Mr. Jacob Epstein's "Illustrations to the Old Testament" and, as our reproduction shows, will not lack in originality and power.

At the Bloomsbury Gallery pictures are being shown by Mr. Julian Trevelyan and Mr. Robin Darwin. Mr. Darwin's is perhaps the more serious temperament although there is at least one "frivolous" picture, that of a coastguard; on the whole, however, his palette-knife painting is done in subdued colour-schemes with a nice feeling for space and close-knit design. His "Nash Mills" is the best example of his powers as a landscape painter, whilst his solidly modelled "Rachel" promises a future as a portraitist. The portrait of A. F. Norman-Butler, Esq., though full of general character, leaves something to be desired in the modelling of the face.

Mr. Julian Trevelyan seems to belong to those endearing people whom his friends would probably call, approvingly, "quite mad." In other words, he dares to express himself with humorous unconventionality. This shows itself in landscapes over which he scatters letters of the alphabet like little tufts of clouds, or rather *vice versa* (10). Moreover, his "forms" are all curves, whether they represent trees, rocks, or human beings. In short, his art, which displays a good sense of tone and colour values, is entertaining and in "A Serbian Monastery" (2) is seen perhaps at its best.

The National Art Collections Fund announce two lectures on French Art to be given for members at the Queen's Hall on Friday, February 12, and Friday, February 19. The first one will deal with "The Old Masters," the second one with "The Modern Masters."

THE INDEPENDENT GALLERY

7a GRAFTON STREET, BOND STREET, W.1



St. Tropez

By A. de Segonzac

OLD and MODERN FRENCH PAINTINGS

THE LEICESTER GALLERIES

Leicester Square, London.

FINE FRENCH PAINTINGS



LANDSCAPE

By G. COURBET

11th Exhibition of the 7 and 5 Society

Opening February 13th

JOHN ALDRIDGE
EDWARD BAWDEN
R. P. BEDFORD
ELIZABETH DRURY
S. FEDOROVITCH
BARBARA HEPWORTH

IVON HITCHENS
FRANCES HODGKINS
SIDNEY HUNT
DAVID JONES
P. H. JOWETT
LEN LYE
JOHN SKEAPING

HENRY MOORE
CEDRIC MORRIS
W. STAITE MURRAY
BEN NICHOLSON
WINIFRED NICHOLSON
L. PEARSON-RIGHETTI



THE TWO GREAT DECORATORS OF THE REIGN OF LOUIS XV

By PHILIP HENDY



FIG. I. DOGS AND STILL-LIFE

(Wallace Collection)

By Oudry

WHAT breakfasts the gentlemen in red and blue and yellow coats must have made before Oudry's two great game pictures (Figs. I and II) which hang now at Hertford House! Oudry, in his prime at thirty-five, had smacked his lips as he painted these baskets of figs and peaches, these already invested decanters and melons and pies. He had tinted the fresh morning light with the pink of hollyhocks and the white of elegant masonry. And these sportsmen for whom he painted must have smacked their lips at the confectionery and, with one eye upon the promise of the park outside, have set to work the more brilliantly with their knives and forks. The pictures are dated 1721—the very year of Watteau's death—

when the gloom and repression of the last years of the Grand Monarque were already forgotten and the tolerance of the Regent was preparing the great reign of pleasure and King Louis XV.

It was the age of comfort and relaxation and intimacy, when furniture became the greatest of the arts. Hitherto but the younger sister of architecture, she had become in the reign of Louis XIV the last word in the display of glory and splendour, a kind of interior architecture intended less for use than for effect. Only when comfort superseded glory did furniture become an art in itself. Taking on new shapes which were entirely its own and perfectly suited to its purposes, it attained its consummation. Modern painting might be much the same had there been no painting in

Apollo: A Journal of the Arts

the eighteenth century. Without eighteenth-century furniture we should have nowhere to sit down. The furniture of the reign of Louis XV was the model of the world. In France furniture was the supreme art, and painting, from being often almost the *raison d'être* of great buildings, became the complement of sofas and chairs. Watteau and his

while the Queen paid Oudry a more than royal compliment by her copy, still at Versailles, of his "La Ferme" in the Louvre. He painted, too, for Sweden, for Denmark, and for Mecklenburg-Schwerin.

Oudry's success was a blow also to the Italianization of French art. Even Watteau had painted a variety of classical themes, and



FIG. II. A TERRACE WITH DOGS AND DEAD GAME
(Wallace Collection)

By Oudry

master, Audran, had already lightened a few interiors with gay panels of arabesques, but it was under Oudry and his successor, Boucher, that was developed the full, sensuous concert of French decoration.

Oudry had won recognition as a portrait painter, but his real *genre* was still-life and animal scenes. It was another blow on the wedge which was separating the Academy and its ideals from the public taste when the painter of such subjects became the favourite painter of the King. Oudry could never bear that resplendent title of *premier peintre du roi*, but the King, who preferred hunting even to women, preferred Oudry even to Boucher;

no artist had yet attained to such a position with subjects developed, not in Florence or in Rome, but in Antwerp and Amsterdam. Oudry's painting descends through his master, Desportes, from the Flemings of the seventeenth century, Rubens and Fyt and Snyders. But he was much more successful than Le Brun and his pupils with their Italian subjects in adapting his material to French tastes. His painting is often coarse and careless, but it is always spontaneous and characteristically French. "The Dead Wolf" and "The Dead Roe" are painted with a real gusto, with brushwork that is alive and tuned to a happy sympathy with its subject. The

The Two Great Decorators of the Reign of Louis XV

dead weight of Flemish profusion has given place to the liveliness of French elegance, and the sombre shadows of Fyt and Snyders are

note of French eighteenth-century painting, the opposition of pinks and blue-greens, set off with white and dove-grey. When Oudry was



FIG. III. VENUS AND MARS SURPRISED BY VULCAN
By Boucher

(Wallace Collection)



FIG. IV. THE VISIT OF VENUS TO VULCAN
By Boucher

illuminated with the fresh sparkle of sunlight. Already in "The Dead Roe" Oudry has evolved the scale of colours which Boucher and Fragonard were to make the distinctive

made director of the Beauvais tapestry manufactory, which he entirely reformed, and inspector-in-chief of the Gobelins, which reproduced his famous designs for furniture

Apollo: A Journal of the Arts

tapestries, "Les Chasses de Louis XV," this became the accepted colour-scheme of French decoration.

Boucher was Oudry's discovery. So soon as he was received at the Academy in 1734 he

Boucher was more ambitious, more a man of the fine world than Oudry. The future director of the Academy, he had gone to Rome to study the dread austerity of Michelangelo and the classical. Finding them *démodé* he had brought back instead the fluttering charm of Tiepolo and the rococo. Tiepolo, too, was using the pink and blue—lingerie was still invariably white, so they were still at the disposal of the painter—and in Tiepolo's canvases are found just those scarlets and ochres with which Boucher liked to set them off. He started behind the Italian in inherited refinement and in proximity to the sun and could never equal him in witty invention or in lightness of touch. His own nymphs might



FIG. V. THE JUDGMENT OF PARIS
By Boucher (Wallace Collection)

was appointed designer in the Beauvais factory, and he took from Oudry much of the method of painting which brought him such success. Only from his brush the pinks and blues came still more exquisite and succulent, and before his canvases the gentlemen smacked their lips over something much better than still-life. These pictures by Boucher were not for breakfast, but for the supper room. Instead of tables and balustrades groaning with dead meats, here were couches and clouds rejoicing in their load of chubby flesh, scarcely less edible and far more lively.



FIG. VI. CUPID A CAPTIVE
By Boucher (Wallace Collection)

dwell among clouds and cascades, among the twirling ribbons and the fluttering doves, but even the fairest of them look their best with feet upon the ground. All this profusion of

The Two Great Decorators of the Reign of Louis XV

dimples and powder and pearls still smacks just a little of the larders of the North. Perfect frivolity was reserved in France for Fragonard.

But, of course, Boucher's pictures were never intended to stand alone. How the poor nymphs would shiver if they found themselves upon the walls of a Dutch room! And what an anarchic intrusion were these old Rembrandts that modern connoisseurs were bringing into French salons! They had no place in the scheme of decoration. Boucher's pictures were always part of a whole, and what a gay and easy and brilliant whole it was! They are all torn now from the lively panelling in which they once were set; but, if one compares the set of four slender canvases (Figs. III to VI) in the Wallace Collection with the ormolu and the porcelain upon the furniture

below, one sees that the same motifs, the ribbons and roses, the clouds and cupids and cascades, go to compose furniture and painting alike. Boucher had the decorator's receipt book by heart. These four pictures, painted in 1754, were once the decoration of a boudoir in the Hôtel de l'Arsenal, the boudoir of Mme. de Pompadour, whose portrait by Boucher, painted five years later, hangs among them now. They are a part of that calculated luxury through which she ruled the King and France. Boucher helped forge the golden chains, and the Duchess, after his own amazing facility, was the greatest factor in his career. To him it was permitted to climb, after her death in 1764, to the highest of posts; for had he not recorded the history of the gods? Such was the classicism of 1754.

FRENCH DRAWINGS AT BURLINGTON HOUSE

By M. CHAMOT

The illustrations of Mlle. Fel and Mlle. Camargo are published by the courtesy of Messrs. Macmillan & Co., Ltd.

AT the Italian Exhibition the drawings may be said to have contained almost the whole essence of the matter. The Italian artists, whether painters or sculptors, were dealing with solid forms which could be expressed by means of line, enhanced with linear shading—more rarely with washes or colour—but in the main defined against blank space. This is not the case with the drawings at the French Exhibition. Very few French drawings are plastic or sculptural in the sense that Florentine drawings may be so termed. They are much more generally the work of painters concerned in recording effects of light and in defining space than in the expression of isolated solid forms. In addition to this, the illustrative element plays a larger part and contributes a great deal of the interest, particularly to the eighteenth-century drawings. Even the work of second-rate masters is often full of charm on account of the intimate picture it offers of contemporary life, and it should be noted that the drawings are the best work of these lesser men.

The earliest French drawings in existence are the sketches by Villard de Honnecourt in the priceless album so generously lent to the exhibition by the Bibliothèque Nationale. This

little book contains all that has survived of the many working drawings which must have been produced by the builders, stonemasons and metalworkers of the greatest period of Gothic art. Fortunately the book can show specimens of almost every kind of work then produced—plans, elevations, designs for church furniture and mechanical devices, and drawings of figures and animals, some apparently studies from nature or at any rate fairly naturalistic in style, others very much stylized for some decorative purpose. In fact, one page is actually an anticipation of modern cubist abstraction! The figure-drawings may be compared in their classical dignity with the finest Gothic sculpture of the thirteenth century, and are executed with a heavy contour, bold, flowing lines, and slight washes in the draperies. Nothing is known about Villard de Honnecourt beyond the fact that he must have travelled widely in the North of France and that he visited Hungary. The sketch-book may have been produced at various times between about 1230 and 1250.

Drawings from the late Gothic period are considerably more numerous, but the question of their nationality is as difficult to determine as that of the paintings. One of the most beautiful drawings of the late fourteenth

Apollo: A Journal of the Arts

century is the large sheet with the "Death, Assumption and Coronation of the Virgin" from the Louvre. It has already been exhibited in the Royal Academy in the Flemish Exhibition, and now its attribution to Beaulieu is questioned and its relationship to Italian art pointed out. Yet it seems essentially a Northern product of the late Gothic school;

The two beautiful drawings of courtly figures from the Louvre and the Ashmolean Museum, Oxford (Nos. 618, 619) appear to be much more definitely Parisian in style and may be compared with the tapestries representing similar scenes from the Musée des Arts Décoratifs (Nos. 3, 36). Beside these delicate and extremely mannered works, the vigorous



STUDY OF TREES
By Poussin

Lent by
Mr. A. Paul Oppé, London

linear rather than plastic in expression, it already boldly suggests the infinity of space by the diagonal position of the Virgin's bier and the unsymmetrical grouping of the figures round it, and by the sudden change of scale in the central group. The very finely stylized seraphim surrounding the upper group recall the equally imaginative treatment of angels holding crowns in the illumination of the same subject in the "Très Riches Heures du Duc de Berry."

portraits of Jean Fouquet look surprisingly modern, though they are to some extent anticipated by the anonymous profile of Louis II, Duke of Anjou.

Fouquet is said to be the earliest artist to make use of coloured chalks, a technique which has ever since remained a French speciality. There is a note in Leonardo da Vinci's "Codex Atlanticus" that he learnt the use of coloured chalks from Jean Péréal when the latter visited Milan in 1499, and Holbein is said to have

French Drawings at Burlington House

acquired it from Jean Clouet.* Later on, this slight tinting developed into pastel, and this technique again found its greatest exponents among the French masters of the eighteenth century. But, to return for a moment to that elusive figure of Jean Péréal, it seems strange

familiar portrait drawings, however, abound, and it is not likely that the *têtes d'expression* by Lagneau, once seen, will be easily forgotten. One of the most interesting figures among the late Renaissance draughtsmen is Jacques Bel-lange—a Lorrainer like Claude and Callot—



A YOUNG WOMAN READING

Lent by the Albertina Museum, Vienna

By Chardin

that nothing should have survived of the large number of drawings and sketches he is stated to have made.† No doubt some of his works are parading under other names and will one day be identified.

The representation of the Clouets at Burlington House is rather disappointing. Their finest works are at Chantilly, and could not be brought over, but the exhibition at the British Museum contains better examples. Less

who worked at the court of Nancy between 1602 and 1617, in the mannerist style derived from the school of Fontainebleau, and is now known chiefly through his drawings and engravings. His figures are surprisingly vivacious, and his red-chalk drawings achieve a strength of relief comparable to Watteau's drawings. His types, too, seem to anticipate the eighteenth century, but what is more remarkable is that they also recall the early fifteenth century, so that his "Reunion de Femmes" from the Louvre forms a link between the ladies of Pol de Limbourg's

* See P. Lavallée, *Le Dessin Français du XIII^e au XVI^e siècle*, 1930.

† See R. Maulde de la Clavière, *Jean Péréal*, 1896.

Apollo: A Journal of the Arts

"Month of April at Chantilly" and those of Gabriel de St. Aubin's "Salon du Louvre" (No. 813).

The great masters of the seventeenth century are, of course, Claude and Poussin; and, though there have been more extensive exhibitions of their work in London in recent years, the present collection reveals them in all the variety of their accomplishment. Both appear in their drawings as masters of light, Claude treating it in a more atmospheric manner, Poussin using it rather to define the shapes of his figures and their relation to the form of the landscape in which they are set. This is particularly the case in the "Venus and Adonis" (680) and the splendid landscape from Windsor (690). The "Study of Trees" lent by Mr. Oppé (685) is rather an exception. It is a very detailed drawing of foliage, but it has been treated as a graceful pattern of silhouettes rather than in solid masses. The drawing of "St. Peter's," from Christ Church, Oxford, with its much bolder silhouetting of shapes, has always passed for a Claude, but is now attributed to Poussin, perhaps on account of the somewhat similar method.

Watteau's drawings are incomparable in the apparently effortless way in which he seizes life and even succeeds in expressing colour by the use of red and black chalks. The vigorous Turk (723) is more truly in the tradition of Rubens than any of his paintings. Unlike the life studies with their searching modelling, the study for a composition of "The Finding of Moses" (744), in red chalk, is remarkably summary in the indication of the figures, though very suggestive in the landscape.

The eighteenth-century drawings in the south rooms present such a galaxy of attractions—historical, artistic and technical—that it is only possible to pick out a few at random. The two Chardins from the Albertina, made for Madame de Pompadour (1006 and 1007), follow the method of Watteau a little more laboriously, and perhaps just because they are less brilliant in execution they seem to attain greater depth of feeling and more intimacy. Boucher, Fragonard, and the various little masters are admirably represented. Fragonard appears in many aspects—as a fragrant water-colourist in the "Parc de St. Cloud"; as the recorder of gallant flirtations; as a landscape painter; as an admirable draughtsman of

the human figure in "Cendrillon"; and as almost equalling Chardin in expressing an intimate family group, but with a lighter touch and greater animation, in the charming "Reverence" (823).

We are so accustomed to look upon water-colour as a specifically English medium that some instances of the French use of it are worth pointing out. Perhaps mixed with body in Louis Gabriel Moreau's "Vue dans un Parc" the effect is, nevertheless, surprisingly luminous. The practice of watercolour drawing among the later artists, like Granet and Delacroix, is no doubt actually due to English influence, but there are earlier instances. A most attractive effect has been produced by means of a simple wash of bistre and blue by Greuze in "Le Repentir," while the charming possibilities of stump appear in Lemoyne's "Dame dans son Boudoir." Lemoyne, of Rouen, was a friend of La Tour's, and received through him many commissions from singers and actresses. This brings us back to the great pastellist whose work is perhaps more correctly classed with the paintings than with the drawings, but the foundation of his success is an unerring sense of form, coupled with a keen understanding of character. Perronneau may have achieved subtler relations of colour, may have shown a greater respect for the soft and delicate texture of pastel, but La Tour was the greater magician; it is to him we turn if we wish to evoke the characters of the past. His lifelong friend, Mlle. Fel, Camargo the dancer, d'Alembert—they seem as alive today in the slight preparations from St. Quentin as Duval de l'Espinoy in the much more finished portrait.

To turn from these pastels to the portrait drawings of Ingres is to pass from the fullest to the slightest method of expression, but in art the limitations imposed by the material are frequently a stimulus to the imagination, and it must be admitted that Ingres has recorded his sitters no less faithfully, though only in pencil, and has given to his drawings the additional beauty of line. There is no need here to emphasize the interest and beauty of some of the modern drawings, but one earlier work deserves to be singled out. The beautiful composition of "Peace" by Chassériau (902) is, unfortunately, all that remains of his wall-decorations in the Cour des Comptes, which must have been finer than anything by his prolific pupil Puvis de Chavannes.



3
n
o
g
m
o
S
t
i
in
b
d

STIRLING CALDER AND THE AMERICAN SCULPTURAL SCENE

By KINETON PARKES



FIGURE ON FOUNTAIN OF THE RIVERS, PHILADELPHIA

By Stirling Calder

TODAY we place an important stress on art teaching and very properly, for a knowledge of art should be universal. It is greatly improved and widely extended now, but I question very much if for the purposes of the production of artists as such we are much in advance of a century ago. We have wider knowledge and surer technique: the former owing to facilities of communication, the latter to increased intelligence. The making of artists, however, is best left to artists, and therefore the importance of the individual in an academy is paramount. Secondly, there is the quality of the students to be taught and the greater the mixture of ideas amongst them the better.

In London we do not get much of this; in New York there is more because of the blend of population. In London the schools do not echo with the noise of foreign tongues

to any great extent; in New York the extent is greater.

In Paris, however, where they teach art to all and sundry, the ateliers ring with the joyous laughter of the foreigner. Like the city in which they are situated they, in point of fact, live on the foreigner, but they only teach him art which has no effect on the exchange or the bank-rate, although the bank-rate and the exchange have a most unpleasant effect on artists.

In America there are a number of important centres of art-education and in these the student makes his first attempts—and then hies him to Paris, or to Rome, with a scholarship! These American centres do not satisfy the art student any more than do those of England.

The United States loses by the emigration of some of her native artists. Three great examples in painting instantly occur: Abbey,

Apollo: A Journal of the Arts

Sargent, and Whistler. But the United States has gained by at least one great sculptor of the past, Augustus Saint-Gaudens, while today she gains by a large number — some from



MARBLE SUNDIAL AT FAIRMONT PARK

By Stirling Calder

England, like John Gregory, Bryant Baker, and the late Lynn Jenkins; some from the European Continent; a great many from the Continent who have arrived in the United States already equipped, and more I think who have been taken there in infancy and have grown up and been educated and trained in the arts there by the distinguished and accomplished native sculptors.

Among these is Stirling Calder, and no one is more typical of the true American school. All his ideas and his practice are traditional; not classical—for he is a modeller pure and simple and does not carve—but decorative, monumental, and architectural. These are the principles which the United States calls for; the Americans require something downright that appeals directly to the eye, and if possible grandiosely. Stirling Calder and the school of which he is a distinguished leader can and do give them this; and so it comes about that there is a great love for sculpture in America, from the colossal designs which have made several great exhibitions notable from the sculptural point of view, to the simple garden fountain or

figure. Working on the colossal scale Lorado Taft makes his great fountain of concrete; in the churches and universities Lee Lawrie sets up his many statues; F. G. Roth his great bronze animals; Cyrus Dallin his noble equestrian groups of the North American Indian; Anna Hyatt Huntingdon her magnificent "Joan of Arc"; George Gray Barnard his most impressive "Two Natures" in the New York Metropolitan Museum, and his realistic "Abraham Lincoln" at Manchester; Frederick MacMonnies his detailed Princeton Battle Memorial; and Daniel Chester French his fine sitting portrait of Lincoln in London.

These are among the chief men of the older generation; the 1900 class, if I may put it like that, on whom the honours of the truly indigenous sculpture of America have long since descended, and who bear the burden of sculptural fame upon their shoulders. How they came to be, I have briefly indicated; I can only regret having to use their names so cursorily. I must add, however, that important as they all are in the general consideration of American sculpture they are more important still as individual artists; for after all, individualism in



SCRATCHING HER HEEL

By Stirling Calder

Stirling Calder and the American Sculptural Scene



LAUGHING BOY

By Stirling Calder

art is the great thing and it will never be merged into any mere movement; it can never be regarded as a mere tendency, or factor in a tendency. Each man's art stands alone in its greatness and beauty.

When all tendencies are considered, unlike most schools of modern sculpture the American school's debt to the great modern innovators of Europe is not great; it is not greater than the debt which Great Britain owes to Rodin, Rosso, Meunier, or Sinding. We call the British School of Modern Sculpture insular when we forget for a moment our French teachers, relying on the greatness of Alfred Stevens, whom we consistently neglect, to pull us through. America resembles us in this, that she relies on Saint-Gaudens for the same service.

Alexander Stirling Calder is one of the younger of the older generation, as he was born at Philadelphia no earlier than 1870. The son

of a sculptor, unwillingly at first he adopted his father's profession, and he is now a truly representative figure in it. Having studied with Chapu and Falguière in Paris he falls into line with his generation. He does not preach much, but what he preaches he practises, and his numerous works are eloquent testimony not only to the value of his ideas, but also to the industry by which he practically promulgates them. He has served a most useful purpose in the United States, for by his imagination and architectonic sense he has struck the popular imagination. His large works are to be seen on the Ryan Art Gallery, New York; at Fairmont Park, Philadelphia; in University Square, Indianapolis; on the Throop Institute at Posadena; on the State Capitol at Jefferson City, Mo.; and notable work is the decorative sculpture on a large scale on the estate of



SHAKESPEARE MEMORIAL:
"TRAGEDY AND COMEDY"

By Stirling Calder

Apollo: A Journal of the Arts

Mr. James Deering, Viscaya, Miami. Of all these works undoubtedly the Depew Memorial "Fountain of the Naiads" at Indianapolis, in the centre of University



A SIOUX HALF-BREED

By Stirling Calder

Square, is the most charming; in fact it is probably the most charming in the United States and possibly in European modern work, although there are greater and more imposing. This has an air of its own, however, which tells of Calder's joy in the riot of life as expressed in the dance. It includes nine bronze figures of heroic size, and basins and pedestal of beautiful pink granite. A quieter subject is seen in the "Fountain of the Rivers," the Swann Memorial at Philadelphia, the largest

of the American fountains; and another and much smaller one is the fountain basin supported by three soldiers dedicated to the League of Nations, which is in the private garden of Mr. Julian Tinkham, in Montclair, New Jersey, carved in marble.

Stirling Calder is the author of large figures and monuments such as "The Star," the great column figure of the San Francisco Exhibition in 1915, cast in travertine; "The Son of the Eagle" and "The Brooding Head" were works done during the war; and these three were afterwards destroyed. The "Washington as First President of the United States of America" is on the west pier of the Washington Arch, New York City; the beautiful seated bronze figure holding a book with marble entourage forms the "Henry Charles Lea Memorial" at Laurel Hill, Philadelphia; "Tragedy and Comedy" is the Shakespeare memorial erected not so long ago in front of the new public library, Fairmont Parkway, Philadelphia, that celebrated shrine of the art of sculpture. The "St. George" is on the new dormitories of Princeton University. The few bronze statuettes due to the sculptor are very delightful; the "Little Dear with the Tiny Black Swan" is a green patinated fountain figure; "Scratching her Heel" is a small bronze in the Metropolitan Museum; "The Man-Cub" is in the Academy of Fine Arts, Philadelphia; and a further good piece is the "Sioux Half-breed" modelled from life in California. Apart from fountains, Calder's decorative compositions include a sundial erected in a sunk garden in Fairmont Park; the figures life-size from full-size models in pink Tennessee marble, on the carving of which the sculptor was personally partly engaged. Two memorial crosses are to be included with the carved work: the "Celtic Cross" for Dr. Richard Harte, 10 ft. high, from models erected in Rock Island, Illinois; and the "General Sewell Memorial Cross" in Harleigh Cemetery from a 14-ft. plaster model now in the City Art Museum, St. Louis; this is in green granite carved at the quarries at Vermont, and is quite Egyptian in character.

Stirling Calder has carved very little, although his father was a carver, and he himself fond of the craft. He says that it is impossible in America to be both a master of design and modelling, and to devote time to actual carving; there is simply not enough time

Stirling Calder and the American Sculptural Scene

there. His own work is done in clay, plastiline and plaster, with a view always to its final material as well as to the conditions of its place as to surface, colour, and texture. He is too eager in his art to neglect the essentials upon which fine modelling depends; he searches for significant form and values it in any

He values a plaster cast of a masterpiece more than a poor bronze or marble. In America today there is more bronze and less marble, for the climate demands strength, and bronze and granite therefore are called for; but nevertheless fine things are done in stone by sculptors of force and originality, but they are rare.



"SON OF THE EAGLE"

By Stirling Calder

material. He predicates that fine work can be done in humble material, and it is impossible for mere precious material to dignify weak form and bad design. The "back to the stone" movement in England and elsewhere, he regards as the natural reaction against the trivialities of superficial modelling, and so of merit. He holds that no amount of carving can produce good figure sculpture unless the artist knows his forms, and is inspired by the qualities of the materials proper to sculpture. He said once, "it is not material that makes sculpture; it is thought that makes sculpture."

Stirling Calder has a thoughtful face; his white hair, parted in the middle, falls over a good brow. He is a virile and inspiring artist; noting the real happenings of life and keeping in touch with them; but all the same living in a world of sculptural form and working in an environment of art which has persisted for many years: the old exhibition hall of the West Tenth Street Studio Building, New York, a fine spacious studio suited to the needs of a sculptor of large works. Big or little, the works that come from this studio are good works and typical of the school of American sculpture.

THE AGE OF WALNUT

REFLECTIONS IN THE EXHIBITION AT 25 PARK LANE

By HERBERT FURST

WILLIAM AND MARY
DOUBLE-BACKED
WINGED SETTEE

Circa 1690

Lent by Mrs. David Gubbay



ONCE more the public is indebted to Sir Philip Sassoon for having placed his house at the disposal of charities. This time the Loan Exhibition, in aid of the Royal Northern Hospital, is devoted to "The Age of Walnut." It covers roughly the period between the beginning of the Restoration in 1660 and the death of Queen Anne in 1714. Its treasures in pictures, furniture, tapestries, pottery, glass, embroideries, silver and goldsmiths' work and jewellery, have been noticed at greater length in the newspapers and will furnish periodicals for some time to come with material for specialized articles. We may therefore here, in the short space at our disposal, indulge in some general reflections.

The beautifully arranged exhibition suggests, amongst many others, two interesting problems. How would a contemporary of this period have viewed the objects which now form part of the exhibition, and how ought we, dismissing all associative interest, to judge these objects aesthetically?

It is extremely difficult to think oneself into the skin of a seventeenth-century person, to whom the "hereafter," in the strictly terrestrial sense, was a blank wall, and who saw in Holland, Spain, France and Italy, countries of vastly superior elegance and taste. Almost all the

examples of fine art and of the ornamental arts here are, if English at all, only so by the accident of origin or by the courtesy of naturalization. Culture and taste are foreign. The latter, as shown in the more or less Chinese lacquer cabinets, exotically so. The Englishman and woman of the period was still both medieval and naïve at heart. Culture with all its paraphernalia came from abroad, and was "worn" as a matter of court- or almost fancy-dress and with childlike pride. Nevertheless the *real* Englishman, the *real* Englishwoman, *will* out. Perhaps nothing illustrates this better than a delicious passage in Pepys, in which he describes a ball at Whitehall. "By and by comes the King and Queen, the Duke and Duchess, and all the great ones; and after seating themselves the King takes out the Duchess of York; and the Duke the Duchess of Buckingham; the Duke of Monmouth, my Lady Castlemaine; and so other lords other ladies; and they danced the Brantle; after that the King led a lady a single Coranto. . . . Then to the country dances, the King leading the first which he called for, which was, says he, 'Cuckolds all awry,' the old dance of England." First the French *Branle*, then the Italian *Coranto*—to prove to the world that we are a civilized people, we

The Age of Walnut

of the Restoration—but then, thank goodness, “the old dance of England.”

So, when one has stood in wonder before the gorgeous suite of furniture from Hornby



CHARLES II “TRAVELLING MIRROR”

Lent by Sir Frederick Richmond, Bart.

Castle, settees and “day-beds” still covered in the original Genoese velvet of blue, black, crimson and orange on a silver and cream ground; or before the lacquer cabinet, also from Hornby Castle and lent by Mrs. David Gubbay; when one has compared the Mortlake tapestry woven from Raphael’s cartoon, “Paul and Barnabas at Lystra” from Forde Abbey, with that other tapestry “Depicting a dapple-grey horse ridden by Captain Mazin, Master of the Horse to William Cavendish, afterwards first Duke of Newcastle,” lent by the Duke of Portland; or the wonderful “Seymour” Charles II Salt” belonging to the Worshipful Company of Goldsmiths (believed to be the one that was made for Charles II as a gift to Queen Catherine of Braganza) with the Lambeth delf “Merry men” plates—one can distinguish without difficulty the things that correspond to the “Coranto” and the “Branle” on the one hand and to the “old dance of England” on the other. But perhaps nothing gives one a better insight into the soul of the age than the needlework, more

especially the overladen “stump” work of the Charles II, and the more restrained *petit-point* of the Queen Anne, period. These things were done, not by peasants, but by gentlewomen, and have for the most part scenes from the Old Testament for their subject: “David and Bathsheba,” “Solomon and the Queen of Sheba,” “Abraham and Hagar,” and so forth. They are seemingly based on traditional designs—probably derived from woodcuts—as they have many features in common, such as heraldic lions and other fabulous, but irrelevant, monsters, over-life-size caterpillars and butterflies, and often a turreted castle in the background; they agree also in representing the Biblical personages in contemporary costume—Abraham resembling Charles I at least in apparel. They are one and all of a disarming naïveté. It is tempting to see in the Charles II “Travelling Mirror,” here represented, a new and very topical subject, an illustration of “Robinson Crusoe and Man Friday” to wit; but, unfortunately, the dates would seem to be against it.*

* Mr. A. J. B. Wace, of the Victoria and Albert Museum, tells me he has a theory as to the origin of these “stump” work and *petit-point* picture designs which is to form the subject of a book he has in preparation.



THE “SEYMOUR” CHARLES II SALT. Circa 1662

Lent by the Worshipful Company of Goldsmiths

Apollo: A Journal of the Arts

Here, then, we have the soul of the age, the "Cuckold all awry," ingenuousness dressing itself in the splendour of foreign finery, in which it struts with tremendous, if uncomfortable, pride.

apply to almost all the objects here on view, from the resplendent but insecure-looking mirrors to the magnificent "Repeating Watch and Chatelaine" of gold, lapis lazuli, mother-of-pearl, diamonds and rubies, lent by Her

WILLIAM AND
MARY DAY-BED
formerly at
Hornby Castle
Circa 1690
*Lent by
Mrs. David Gubbay*



As to the second problem, the purely æsthetical one. Our æstheticians, or rather our practical art-teachers, have put forward as the guiding principle of art the slogan "fitness

Majesty the Queen. The exceptions are the pictures and the miniatures.

And yet who would be so bold as to say that the other things were not fit for the

QUEEN ANNE
NEEDLEWORK
PICTURE

*Lent by
Mrs. Lane Roberts*



for purpose." If we apply this to "The Age of Walnut," or to almost any other, for that matter, we shall have to perform some elaborate mental gymnastics in order to make it "fit." Cumbersome, overloaded, overwrought, impractical, or useless are the adjectives which

purpose? It is the purpose which we tend to misconceive. Do not even we cling tenaciously to "unfit" stiff collars and starched shirt-fronts when we take out our "stream-lined" duchesses to dance a syn-copated "coranto"?



PORTRAIT OF JAMES JOYCE

By Augustus John, R.A.

By permission of Messrs. Arthur Tooth & Sons, Ltd.

(See page 141)

A NOTE ON BRUSSELS AND ENGLISH PORCELAIN

By H. NICAISE



FIG. 1. AN UNGLAZED GROUP, Etterbeek porcelain, 1790

Collector, Monsieur Fernand Maskens, Brussels

THE group here illustrated in Fig. 1 is known to a few Brussels collectors only. It is a group of hard, unglazed porcelain measuring 1 ft. 6 in. in height and composed of two juxtaposed parts. It was shown at the exhibition of Brussels Faïence and Porcelain held in the Palais d'Egmont in 1923 (see Catalogue, page 80, No. 817) and belongs to Monsieur Fernand Maskens of Brussels. Apart from the letters EB repeatedly shown, the object in question is incised "Etterbeek, 20 Xbre 1790." It is one of the most important pieces made by the furnaces of the hard porcelain industry

of Etterbeek, a suburb of Brussels, and is of the utmost importance as regards the history of Brussels porcelain.*

We are in a position to give the following outline regarding it, viz., a priestess of Bacchus decorating a stela of the god Pan. No other such piece is known and the name of the modeller is unknown. Just like the Monplaisir factory, the Etterbeek factory, established by

* M. F. Maskens' group will be reproduced and studied in detail by M. Lowet de Wotrenge in his "Essay on the History of Brussels Porcelain," which will be published soon. He has kindly handed us the photograph we are now printing.

A NOTE ON BRUSSELS AND ENGLISH PORCELAIN

By H. NICAISE



FIG. I. AN UNGLAZED GROUP, Etterbeek porcelain, 1790

Collector, Monsieur Fernand Maskens, Brussels

THE group here illustrated in Fig. I is known to a few Brussels collectors only. It is a group of hard, unglazed porcelain measuring 1 ft. 6 in. in height and composed of two juxtaposed parts. It was shown at the exhibition of Brussels Faience and Porcelain held in the Palais d'Egmont in 1923 (see Catalogue, page 80, No. 817) and belongs to Monsieur Fernand Maskens of Brussels. Apart from the letters EB repeatedly shown, the object in question is incised "Etterbeek, 20 Xbre 1790." It is one of the most important pieces made by the furnaces of the hard porcelain industry

of Etterbeek, a suburb of Brussels, and is of the utmost importance as regards the history of Brussels porcelain.*

We are in a position to give the following outline regarding it, viz., a priestess of Bacchus decorating a stela of the god Pan. No other such piece is known and the name of the modeller is unknown. Just like the Monplaisir factory, the Etterbeek factory, established by

* M. F. Maskens' group will be reproduced and studied in detail by M. Lowet de Wotrenge in his "Essay on the History of Brussels Porcelain," which will be published soon. He has kindly handed us the photograph we are now printing.

Apollo: A Journal of the Arts

Chrétien Kühne in 1787, has produced only vases and table-sets. There are no other unglazed objects. As to their form and decoration, most of the models are French,* although at the beginning German influence is obviously

Bacchus decorating the god Pan with garlands of flowers. The piece shown in Fig. II belongs to the Royal Museum of Art and History in Brussels (Musée du Cinquantenaire, No. v, 1001, of the inventory), and no print of this has yet



FIG. II. A DERBY PORCELAIN GROUP
In the Musée du Cinquantenaire, Brussels

apparent. This does not apply to the case in question. M. Maskens' group, although dating from 1790—that is to say, the beginning of the era of porcelain in Brussels—is therefore exceptionally interesting. No doubt English connoisseurs have already recognized the subject. As a matter of fact the Derby porcelain industry has made several pieces of a group representing two priestesses of

been published. It measures 1 ft. in height. Nothing is marked on the back of it except the indication "No. 196," which is incised. Apart from a few minor points, it resembles entirely the unglazed group in the Herbert Allen collection in the Victoria and Albert Museum published by Mr. Bernard Rackham.* It differs from the latter, however, as it is entirely enamelled and

* H. Nicaise: "Brussels Porcelain and General History of Porcelain at the end of the Eighteenth Century," in *De Kunst der Nederlanden*, 1931, April, pages 588-95, with 11 plates.

* B. Rackham: *Catalogue of the Herbert Allen Collection of English Porcelain*, London, 1917, Victoria and Albert Museum, Department of Ceramics, page 31, No. 116, plate 31.

A Note on Brussels and English Porcelain

polychromatic. The leafage, which is more developed here behind the stela, has the green shade so characteristic of the leafage of English porcelain. A garland of leaves and flowers goes round the bust of the shaggy and horned god. The lower part of the body is covered with a piece of cloth. On either side there is a woman decorating the stela. On the left, the standing priestess of Bacchus is pulling up the garland with her lifted right hand. (In both the unglazed groups of M. Maskens and the Victoria and Albert Museum, we notice the gesture of the woman in question lifting her right hand without any apparent reason, the garland being more delicate and having partly disappeared.) On the right, the kneeling woman is fixing the other end of the garland. The clothes in pink, blue, and yellow are richly embroidered with flowers. Golden head-bands encircle the hair. At the feet of the group, resting on a pebbly pedestal, we find the traditional objects of Bacchus worship, viz., a ewer, a thyrsus, and a tambourine. The piece in question was connected with another group representing two young girls looking at a sleeping Cupid, published by Rackham.*

It is not difficult to see that the two groups of Etterbeek and Derby come from the same model, but the Brussels modeller has been content to reproduce part of the subject only, neglecting the kneeling priestess of Bacchus and leaving out a few features of secondary importance.

Which is the model used? Mr. Rackham tells us that the piece was modelled "after a design by Angelica Kauffmann, engraved by F. Bartolozzi."

Thanks to the kindness of Mr. Campbell Dodgson, the Keeper of the Department of Prints and Drawings in the British Museum, we have succeeded in finding the original engraving which was used as a model (Fig. III). It is a stipple engraving by William Wynne Ryland, published in London in 1776, after a painting by A. Kauffmann in the collection of the Duke of Northumberland. It shows as a heading the following Latin words by Horace: "Olim truncus eram ficulnus inutile lignum."

This print is one of a series of eighteen published under the heading of "Illustrations from Horace."† By the way, the interpretation of the famous satire is quite whimsical in this instance.

The engraving in question was a great success in England. It was used by ceramists on several occasions. In Worcester, for instance, Humphrey Chamberlain, Jr., painted a dessert plate with the same subject,‡ probably towards 1815. According to Rackham and Hannover,§ J. J. Spengler, of Zurich, who was employed by the factory about 1790, was the artist who modelled the Derby group. According to the same authors the group itself dates from about 1795.

However, as we have stated above, the unglazed porcelain group of Etterbeek dates from 1790 exactly. It is certain therefore that it was made before the English group. It would be ridiculous, however, to infer from this fact that the Etterbeek factory had an influence on the Derby works. It is also certain that the engraving by W. Wynne Ryland was used as a model both at Etterbeek and Derby. By the way, it is quite possible that the

engraving in question, published in 1776, was known in Brussels by 1790. English engravings were exported to the Continent in large numbers at that time.

Moreover, apart from the presence of the second priestess of Bacchus, it is evident that in either of the two factories the modellers, using the model, took equal care to follow it as closely as possible. In the clothes covering the body of the standing priestess of Bacchus, for instance, we find the same folds carefully reproduced in detail.

Are we justified in concluding therefrom that the artist who modelled the Etterbeek group is the same J. J. Spengler hailing from Switzerland? He may have



OLIM TRUNCUS ERAM FICULNUS INUTILE LIGNUM
From a painting by Angelica Kauffmann, in the collection of the Duke of Northumberland, engraved by W. Wynne Ryland, 1776.

FIG. III. GROUP AFTER ANGELICA KAUFFMANN
Engraved by W. W. Rylands. In the British Museum

stayed in Brussels a short time only, and after having made the unglazed group in question may have been engaged in Derby where we know he arrived towards 1790. This is, of course, a mere hypothesis.

It is quite possible that by mere coincidence the same English engraving was used as a model both in Belgium and in England. Thus the anonymous artist of the unglazed Etterbeek group would have to his credit the merit of realizing the value of Ryland's engraving in adapting it to the art of porcelain. It is impossible to refuse to acknowledge his great skill. The attitudes of the figures are perhaps more elegant and come nearer to the original than in the English version. It is true, however, that the different qualities of the material used here and there have to be taken into account.

In any case it would seem that the relations between the Brussels and the English factories at the end of the eighteenth century were purely incidental. They certainly never had any great influence on each other. It is interesting, however, to put in comparison the objects in question which have the same origin artistically.

* Op. et loc. cit., No. 114, plate 31.

† Julia Frankau: *Eighteenth-century Colour Prints*, London, 1900, page 57.

‡ B. Rackham: Op. cit., page 71, No. 365, plate 65.

§ B. Rackham: Op. et loc. cit. E. Hannover: *Pottery and Porcelain: A Handbook for Collectors. III: European Porcelain* (translated and edited by Rackham), London, 1925, page 507.

A RARE SPANISH PORTRAIT OF CHRISTOPHER COLUMBUS

By P. H. HARRIS and C. V. H. DE LANCEY

THE rare portraits which exist of Christopher Columbus are little known to the public. In fact, that to be found in the Museum of the Escorial in Spain, one of the few authentic representations from life of the great navigator's features, is unfamiliar, even to most visitors to the country, perhaps because of its bad state of preservation. It is even more unusual to discover a genuine portrait of Columbus elsewhere; thus the remarkable painting on wood now in the collection of the Baroness de Hutschler, of Paris (St.-Germain-en-Laye) and Hamburg, is perhaps one of the most extraordinary items that could be encountered in the possession of a private individual. This portrait is doubtless almost the only authentic painting from life, beyond the Spanish frontiers, of the discoverer as he appeared during the later phase of his existence. The likeness resembles that of the painting of the Escorial, and several of its most important accessory details tally precisely with those of the latter.

This practically unknown "Columbus" has had a curious history. It was originally in the possession of an ancient Spanish family, by whose members it had long been designated as a portrait of the great navigator. Fitzgerald, one of the greatest connoisseurs of the Spanish School, who for twenty years explored the Peninsula and brought thence masterpieces now in many well-known collections and museums, found and acquired this precious panel in the course of his investigations. The authorities of the Bibliothèque Nationale in Paris were sufficiently convinced of the painting's authenticity to place a photograph of it, numbered and described, in the official files of an album relating to Columbus.* It has been classified as a work of the end of the fifteenth or beginning of the sixteenth century, by some unknown artist of the Spanish School.

The ancient wooden panel shows a few cracks as well as other ravages of time, and the original tones of the painting have mellowed to rich golden browns. Nevertheless, its state of conservation is far superior to that of the portrait of the Escorial, and the nobility of the discoverer's presence is even enhanced by these evidences of a long history. Columbus looks out at the spectator with a heavy-lidded, steady, and penetrating glance. He wears the beard of his later years; richly appressed, he shows the *Toison d'or* upon his chest in lofty signification of the honour to which he came following his great voyage of exploration. For though he died in poverty and obscurity at the last, in unhappy conclusion to the luckless later expeditions, Queen Isabella of Castile had rewarded him, following his triumphal return from America, with this high decoration generally given only

to members of the Royal Family and exceptionally to great dignitaries.

The painting measures but fifty-six centimetres by forty-three and a half; the evidence offered by the beard and the *Toison d'or* permits it to be definitely assigned to the later phase of Columbus's life, as has been noted, following the discovery of the New World and perhaps after several voyages, more than likely between 1500 and 1506. It is not the same study as that seen in the portrait of the Escorial, which was evidently executed at a later date, but the subjects are the same, and in the latter also Columbus wears his beard and his *Toison d'or*. Among the known portraits of the navigator these paintings are unique in their documentary value, since the few others of which record is available generally show him in his earlier years, beardless and simply dressed. Of the two, that in the Baroness de Hutschler's collection must take precedence over its companion of the Escorial, due to its comparatively better preservation from the destructive elements of time and human carelessness.

Thus, if in the more familiar works are reflected the features of his enterprising but difficult youth, in this portrait the man looks down at us from the height of glory, dignified and grave in the colourful triumph of his royal honours. A world seems to lie behind him, an ocean surpassed and a new era measured by his intense foresight; something of the cumulative command over men and circumstance which his splendid imagination gave him, something of the concentrated experience that so many tremendous and minute hazards brought to the shaping of his personality, is awake in this steady regard, silently communicating to the onlooker, across so long a lapse of centuries, the mute struggles of a mind ever haunted by one dominant concept and secure at length in the justice of victory. The rarity and the power of the work redouble its inherent value; the fact that, till now, it has been known only to a few persons has caused the present owner to allow it to be photographed and described for the benefit of a wider sphere of interest. The iconography of the great explorer is therefore the richer by an additional item of exceptional significance.

Other known portraits of Columbus are in existence; their fate has frequently been various and strange. Curiously enough, that of another important painting is almost as little familiar even to the erudite public. This is, or was—for the actual survival of the work is now in doubt—a portrait that hung in the Museum of Versailles till 1870.* Of all the thousands of paintings which were in the Château and the town of Versailles at the time, it

* See Bibliothèque Nationale, Paris; Imprimés, No. 27245. The portrait is there described as follows: "Espagne XV & XVI S. Christophe Colomb."

* For these facts and the following documentation upon the "Columbus" of Versailles we are indebted to the distinguished author, M. Pierre de Nolhac, of the *Académie française*, former conservator of the Museum of Versailles, to whom we offer our warm appreciation of the rare services which he has kindly rendered us in the present as in other notable instances.

A Rare Spanish Portrait of Christopher Columbus

was the single one lost or stolen during the Prussian occupation, and it has never reappeared. It was a work of the sixteenth century, painted on wood, measuring fifty-four by forty-three centimetres, specifications which almost agree with those of the Baroness de Hutschler's portrait. Nevertheless, the study was a different one. Though no longer available to modern inspection, a fairly exact idea may be obtained of its appearance, for the painting was engraved for the first time under the name of Christopher Columbus in the fifth part of the "Grands et petits Voyages des frères de Bry," a rare work published in 1595.

In the "Preface to the Reader" which accompanies this engraving, Théodore de Bry writes as follows:—

"Or, comme ce Colomb était un homme de sens, sublime par le génie et par le caractère, le roi et la reine de Castille avant qu'il s'éloignât d'eux, voulurent que son image fût reproduite d'après nature par un excellent peintre, afin que s'il ne revenait pas de cette expédition, de conserver un souvenir de lui. Depuis l'achèvement de ma quatrième partie, je suis devenu possesseur d'une copie de ce portrait par un de mes amis qui l'avait reçue du peintre lui-même, avec un grand plaisir que j'ai voulu te faire partager aussi; et, dans ce but j'ai fait graver sur cuivre par mon fils, aussi parfaitement que possible, ce portrait de petite dimension que je te présente avec ce livre."

It was, then, a copy from which this engraving was made and which, till 1870, could still be seen in the Museum of Versailles. It is unknown where the original painting upon which the copy was executed may be, if indeed it is still in existence. The portrait of Versailles itself was bought at Brussels in 1833 and engraved by M. Mercuri; it was technically considered to be a copy made in the second half of the sixteenth century, and evidently after an older painting which could not have been produced before 1480 nor after 1520. Now that this copy, too, is gone, the engraving remains the sole indication of the unknown original's appearance.

An examination of the De Bry engraving makes it clear that this portrait shows Columbus as he was before his first voyage to America, and therefore in the earlier period of his life; hence the painting of Versailles as well as the work from which it was copied did so likewise. However, the features of the subject seen in the engraving bear a marked resemblance to those of the privately owned portrait which has been described above,* and therefore also to those of the Escorial portrait. It is highly interesting, thus, to observe that the same likeness,

* The comparison between the portrait of the Baroness de Hutschler's collection and that found in the *Grands et petits Voyages des frères de Bry* was made at the Bibliothèque Nationale, Paris, with the assistance and in the private cabinet of the conservator, M. Charles de la Roncière, for whose cordial and sincere interest in our researches on this subject we remain deeply grateful.

among so many doubtful works and conflicting opinions in this domain, is found in three recognized portraits of the great Genoese navigator—one executed in his youthful period, two in his later life after his features had received the differentiating marks of time and experience—which are authenticated by the weight of long and secure tradition as well as a strong chain of documentary evidence. Such clarifications and comparisons make it possible, perhaps for the first time, to note with some accuracy what the features of Christopher Columbus must have been in actual life, preceding as well as following his epochal achievement.

MEMORANDUM

A recent examination of the large volume published in the last few days under the auspices of the City of Genoa and intended, apparently, to be definitive in its field, "Cristoforo Colombo: Documenti e prove," places the present article treating of additional contributions to the iconography of Columbus in a new light; the contributions made therein become doubly serviceable to scholars as well as peculiarly timely in the circumstances.

This otherwise well-documented volume enters the field of Columbian iconography with a single portrait of the great navigator: that of the Galleria Gioviana of Como. But the subject of the portraits of Columbus, authentic, doubtful, or probable, has been pursued no further. No attempt has been made to present the important and interesting material that is available on these portraits; no discussion of the difficulties involved has been offered. Yet, in a domain in which all aspects are so doubtful and still so significant, the editors have presented one reproduction and dropped completely all the other items that could have enriched their effort, not to speak of entering the field of the private collections. So strange a method of handling a work of "documentary" content must only lead to the clear conclusion that their book is by no means either critical or definitive, though it offers the impression of being so.

The new and unpublished material upon the various portraits of Columbus, the Escorial, the De Hutschler, the Versailles, and the De Bry, which is contained in the present article, comes, then, as a very valuable addition to the volume mentioned, since it discusses items unknown to it and apparently treated therein with small show of critical justice. It is important to set forth this fact, since the article serves not only as a needed corrective upon a presumably "definitive" book, but actually contributes, beyond the limits of that book and past those of contemporary information, materials of great documentary significance for Columbian studies. Coming at this time, these facts will result in proving that the latest great publication on Columbus is not as final nor as critically complete as it could and, indeed, should be.

SASANIAN SILVERWORK—II

By J. HEINRICH SCHMIDT



FIG. X
SASANIAN SILVER DISH
From Leningrad, Hermitage

IT would be a grateful task to take all vase-shapes at present extant and to trace their changes during the early Islamic period until the Seljuk epoch, at the same time noting the corresponding changes in the style of decoration. It is scarcely possible not to recognize that, during the early Islamic and Seljuk periods, vase types with funnel-shaped necks and squat ball-shaped bodies became dominant, shapes which we know more especially from the vessels of the Oriental late-antique period. This means that the vessel-shapes became problematical and engendered new forms.

A corresponding change in the style of ornament, from the late Sasanian to the early Islamic period, can also be clearly traced in several silver dishes. In these, however, it is not quite easy to discover in the separate forms the neglect of organic relations as the latter were but little valued in this art. In respect of the composition of the ornament we find that here, too, the use of geometrical means considerably influenced a radical change in the construction of the ornamental design. This is clearly seen if one compares two silver dishes (Hermitage) of similar construction, which deviate from the freer compositions with hunting scenes, animal combats, or separate animal scenes spread around the whole dish; in these dishes, however, an organical design by purely ornamental means is attempted.*

* O. Reuther, *Die Ergebnisse der Deutschen Ktesiphon-expedition 1928-9*, Berlin 1930, Abb. cf. *Gefässe auf Silbergegenständen Sarre* l.c. Taf. 129 u.a. *Seldschukische Vasen mit Trichterhals* cf. Smirnov l.c. pl. 71, No. 127 f. cf. *Spätantike Silberkanne Berlin und Vase in Edinburgh*, 4. Jahrh. n. Chr. O. Zahn, in *Berliner Museen*, Aug. 1917, p. 265 ff. *Qurl, The Treasure of Traprairie*, Edinburgh cf. *The Arcade-motif on a late-antique Beaker in Ch. Diehl*, *Un nouveau trésor d'Argenterie Syrienne*, Syria 1926, S. 105.

The dish with the cock (Fig. X) encircled by heart-shaped design enables one to see that the picture motif is subordinated to the general ornamental design.* In contrast with this the dish with the tiger (January No., p. 25, Fig. VII) shows the encircling design merely as a framework to the principal subject. The forms on this piece are distributed in strict relation to the general organic structure of the dish; that is to say, a frieze of foliage on the outer margin, a spiral scroll frieze on the slope of the dish, and a tiger walking over mountain motifs in front of the tree of life occupying the centre. It is to be noted that in spite of the strongly marked ornamental transformations of the details, the mechanics of motion are rendered in a naturalistically organic sense (compare also the running dog, the flying bird, or the bird bending down to drink in the mountain silhouettes). The neglect of these naturalistic meanings in the detail can also be seen in a dish with a similar motif but in degenerate drawing.†

In contrast with this, the change in ornamental design is seen in a silver dish in which the inside plane is decorated with circles around a central circle (Fig. XI).‡ It shows the same phenomenon as that which was indicated in the case of the vase with animals in beaded roundels. The connection with textile design applies here likewise. The circles are here in a regular manner surrounded by concentric triple rings, thus causing the central circle with the duck which, owing to its size, tended to predominate, to be effectively co-ordinated. The animals in the remaining circles are so arranged

* Cocks, cf. *Stoff Falke* l.c. Abb. 103.

† cf. Smirnov l.c. pl. 63, No. 105, cf. *The Running Dog on silk textile* O. v. Falke l.c. Fig. 138, *Organic Structure of Decoration* cf. *Sotheby* l.c. 107. 173.

‡ *Pharmakowski, Achäologischer, Anzeiger*, Berlin 1908.

Sasanian Silverwork—II

that two neighbouring ones in each case face each other, a reminiscence of the counter-facing arrangement of the animals. The impression of a continuous flat ornament is enhanced by the addition of heart-shaped bosses in the spandrels. The arrangement is here, in spite of the many animal forms, much more strictly geometrical than in the two former cases. Even the animal designs themselves give more room for ornamental devices; compare the tail-feathers of the cock, the half-palmettes on the head, and the bill of the duck instead of the agitated ribbands.*

This geometrical organization of the design was only completely established after the Islamic conceptions of the world, in all things opposed to symbolic and

the salver should be compared with the bird-headed monsters on a gilt silver plaque which probably came from an Artemis temple in Pontus.*

It is not intended here to establish analogies in detail, but only to draw attention to certain common traits in the conception of animals as ornament, which can only be explained from their relation to Central Asiatic art-circles. The designs on the octagonal dish have, admittedly, a radically different form, having regard to the fact that the style-creating forces of the sphere in which it originated possessed, in religious, political, and artistic respects, an individual and age-old tradition, which in the new sociological environment of the Islam, albeit modified, persisted. Compared with this the influences



FIG. XI
SASANIAN SILVER DISH
From Leningrad, Hermitage

naturalistic tendencies, had permeated Persia. An octagonal silver salver belonging to the Islamic section of the Berlin Museum (January No., p. 25, Fig. IX), which recalls Ghabri pottery in respect of its engraving technique, shows this change in mental attitude very clearly. The rejection of all plastic modelling, which is the charm of Sasanian silverwork, whether in high or low relief, in favour of a purely lineal engraving technique, means a decided withdrawal from all naturalistic inclinations. The ornamental construction depends entirely on geometrical devices, in that, with the aid of strapwork, the design is divided into separate compartments centring in the peacock-dragon. The plaited bands form roundels around the central motif, with alternate designs of dragon- and candelabra-forms, not counterposed but continuously. The dragon is not, as in the silver ewer mentioned before, demoniacally animated, but has become a pure ornament. All organical relations are still further repressed. Compare, for example, the joints of the legs and wings, the claws, and the beak which is here designed like a calix. The animal forms seem to have been influenced from a source connected with the animal ornament found in the treasures of Hungary and Roumania which have been associated with the Migration period. The rare dragon-form of the margin of

which came from without were only of secondary importance; their effect is, nevertheless, obvious. That the plant motif in ornament had already begun in the high tide of Sasanian art is shown by a silver dish belonging to the British Museum, and which has a similar dragon motif (January No., p. 25, Fig. VIII). A silver dish from Mongolia with a lion in the centre and a meander wave-pattern on the inner side shows that in Central Asia in the early Middle Ages an original decorative style already existed, a style which was only slightly affected by late Hellenistic culture (Fig. XII). The meander wave-pattern is also seen on one of the silver ewers of the Nagy Szent Miklos † treasure which, in so far as it has Turkish inscriptions, may be connected without hesitation with the peoples of Central Asia. Our silver dish shows these Central Asiatic relations particularly clearly. The animal style recalls, in some respects, the forms of silverwork in the T'ang period, as suggested by a dish in the British Museum.‡ The animal designs on a silk textile

* cf. Smirnov I.c. pl. 53, No. 87 (Cocks).

* A. Odobesco, *Le trésor de Pétrossa*, Paris 1889-1900, Bd. 1, Fig. 217. The style-making connections of Sgraffito technique in Ceramic Art, cf. F. Sarre, *Berliner Museum*, 1913-14, p. 46 ff, 1931, 100 ff.

† J. Strzygowski, *Altai, Iran und Völkerwanderung*, Berlin, Fig. 59. G. Supka, *Ertesítő*, Budapest 1914, 1915, 1917.

‡ British Museum, *Quarterly*, 1926-27, pl. 18.

Apollo: A Journal of the Arts

found by Sir Aurel Stein betray similar conceptions.* These designs belong, as regards origin, probably to the Central Asiatic circle of culture, which must be regarded as the intermediary of the West-East relations, that is to say, to Turkestan, which was traversed by the southern trade route from China to Asia Minor. The conception which determined this Central Asiatic art did not remain without influence on the change of style in Persia after the Islamic Conquest, even though there may be no direct formal analogies demonstrable. The quite different conception of animals as ornament, and likewise the quite new organization of ornamental design, seem to owe a great deal to suggestions coming from this quarter.†

Nevertheless it must not be overlooked that many of these Central Asiatic designs, as e.g. the mountain motif, were domiciled in ancient Oriental art, even in their conventionalized forms. Those to whom the effect of tradition throughout a thousand years seems doubtful are reminded of a column-base in the Garden of the Forty Columns in Isfahan,‡ which represents quite a similar

design of lions cutting diagonally across each other, just as we know them from a Sasanian silver ewer.* That the motif represents a symbol is indicated by the flame-rosettes on the thighs of the animals. Amongst the Sasanian seals there are some pieces with the sun-wheel, the spokes of which have animal heads. Such conceptions have doubtless influenced the radial design of these lions. An interesting object of this kind is represented on the coronation robe of the Hungarian kings in Budapest, where the head of the lion occupies the centre and the bodies radiate from it in a similar sense.† This shows that in the Seljuk period these symbolic forms were still living. Whether that also applies to the symbolic content is, having regard to the antipathy to all symbols inherent in Islam, difficult to decide. Nevertheless it is worth while to investigate this problem as it has its bearing on the development of style in ornament.

* F. Sarre l.c. Taf. 128.

† Futter der Giselakasel des ungarischen Krönungsmantels, Boch, Reichskleinodien, cf. also Rohault de Fleury, La Messe VIII, T. 625, Text VII, S. 170. Sasanian Seals, Vorderasiatische Abt., Berlin, No. 2753, 2756.

* Aurel Stein l.c. pl. 115, p. 3 of notes.

† J. Strzygowski, Die Stuckbildnisse Irans, Belvedere 1931, No. 8, S. 47 ff.

‡ R. Bernheimer, Romanische Tierplastik, München 1931, pl. 27, No. 91.

(Part I of this article appeared in the January issue of *Apollo*)



FIG. XII
SILVER DISH FROM MONGOLIA
Berlin Museum, Islamic Section



CHRISTOPHER COLUMBUS

(Panel 56 cm. × 43½ cm.)

*Painted on panel by an artist of the Spanish School, late fifteenth or early sixteenth century
In the collection of the Baroness de Hutschler of Paris and Hamburg*

(See page 122)

BOOK REVIEWS

A SHORT HISTORY OF COSTUME AND ARMOUR—CHIEFLY IN ENGLAND, by FRANCIS M. KELLY and RANDOLPH SCHWABE. Vol. I, 1066 to 1485; Vol. II, 1485 to 1800. (London: B. T. Batsford, Ltd.) 13s. net per volume. Bound in one volume, 25s. net.

As Petruchio says: "Here's snip and nip and cut and slish and slash." We have in this copiously illustrated review of costume and armour by Messrs. Kelly and Schwabe a worthy successor to their popular "Historic Costume" which first appeared six years ago. The method followed is, as before, the study of dress as figured in contemporary works of art, a principle which enables the authors to verify their conclusions by a number of comparisons, checks and counter-checks, cross-references and corroborative evidence. The subject is a vast one; the literature and picture-books dealing with it are as the sands upon the seashore; but for this reason alone there is much confusion and misunderstanding and much of the earlier material is out of date. To Meyrick belongs the honour of having initiated serious research and kindled interest in the question of armour, but no present-day student can afford to follow a guide many of whose judgments are now discredited. Much has been learned since, and much new material has been unearthed and classified in our time, and Mr. Kelly is one of the most pertinacious and reliable of explorers.

Obviously such a subject cannot be dealt with in its entirety in the space allotted, therefore the authors wisely confined their material to the exposition of a particular phase. The book may be regarded as a review of the costume worn by the upper classes, following the changes of fashion as they came in, were invented or arrived at, or imported from Continental sources, over the seven centuries from the Norman Conquest to the end of the French Revolution. It is, we might say, a parade of the changing apparel of the fashionable world.

Mr. Kelly is responsible for the letterpress and a very thoughtful and painstaking investigator he is. He makes his subject doubly fascinating by his clear and interesting way of writing. He is never obscure and his information can be trusted. After having checked his observations in several ways I am bound to say I have never read anything more lucid on the subject. There are no guesses nor wild surmises, though by well-reasoned analogies and by acuteness of perception he is able to bridge some mystifying gaps in our knowledge, such as, for instance, when he tells us what the knights of the Crusades wore under their uncomfortable iron pots.

Of armour Mr. Kelly treats in general, avoiding the particular and the *tours-de-force* of the artist-armourer, so that we are kept to the main line and not led astray by the personal extravagances or eccentricities of certain royal or noble owners. In the same way, the apparel affected by special trades or professions, the priesthood, the law, medicine, or any official dress that tends to become more or less standardized over long periods, is ignored.

Fashion in England followed much the same course as elsewhere in Western Europe, and most frequently reached this island through France. As Mr. Kelly says,

it was the male or "cock-bird" that usually set the pace. The exaggerated Spanish modes which were such a feature of Elizabethan dress were capable of such extravagant variation that preachers thundered against them in the pulpit, and we find old William Harrison (writing 1577-87) lamenting the outrageousness of women's attire: "that they do now far exceed the lightness of our men. . . . I have met some of these trulls in London so disguised that it hath passed my skill to discuss whether they were men or women." Modern women will note with interest that their present vogue for bared foreheads and temples and plucked eyebrows were all the fashion in other days but their own.

One of the "snags" in the study of historic costume by the authors' method against which Mr. Kelly warns his readers is the existence in ancient days of a "home-made" archæology, and the occasional latitude the artists permitted themselves in depicting out-of-date incidents. They would often look about for some antiquated example upon which to exercise their humour with the same freedom which they took when depicting fanciful or legendary animals. Usually, however, the medieval artist dressed his characters in the fashion of his own day, whatever his subject.

I notice on pp. 17, 18 (Vol. II) an illustration and reference to "the mandilion worn 'collie-westonward,'" a coat slung back and front over the arms and shoulders with the sleeves dangling fore and aft. The illustration makes the meaning clear, but Mr. Kelly does not tell his readers the origin of this puzzling expression nor how the singular fashion arose. Dr. Furnival's opinion is that it was a Cheshire gibe directed against the members of the great baronial family of Weston, of Weston Colville, who were noted for their genius and their eccentricities, but there is no reason to suppose that the fashion was generally adopted. Harrison (Holinshed's "Chronicles") mentions it with derision.

The numerous drawings by Professor Randolph Schwabe in this handsomely presented book—so precise, so exact in detail, giving not merely an impression of the objects depicted but showing whenever possible how things "worked"—seem to me beyond praise. There are, besides fine full-page and smaller half-tone illustrations, nine magnificent plates in colour and gold.

H. GRANVILLE FELL

THE DRAWINGS OF ANTOINE WATTEAU, by K. T. PARKER. (London: B. T. Batsford.) £2 2s. net.

If ever there was an artist of a typically national character it was Watteau. Watteau is the symbol of eighteenth-century France. He is one of the only two great painters which that country produced during the period, the other being Chardin. There was, it is true, also Fragonard, but in him is lacking that fundamental seriousness which we generally call sincerity. Chardin was a bourgeois without a sign of "the artistic temperament," and he lived to a ripe old age. Watteau was restless, sensitive, bitter, morose; in



ANTOINE
WATTEAU

Two Studies of a
Young Woman

(British Museum)

The watermark in the paper, the coat-of-arms of the City of London, shows that this drawing was executed during the artist's period of residence in London, 1719-20

By courtesy of Messrs. B. T. Batsford, the publishers of *The Drawings of Antoine Watteau*, by K. T. Parker

fact, the incarnation of that temperament; and he died young—in his thirty-eighth year. Both artists, however, evolved their manner out of Netherlandish art. Chardin from the seventeenth-century Dutchmen, Watteau from Rubens. Both suffered, in consequence, the vicissitudes of fortune dependent on the temporary victories of the so-called "classical" schools, to which their realistic-romantic tendencies were (and still are) anathema.

Unlike Chardin, however, Watteau was a prolific draughtsman, and Dr. Parker, the author of this scholarly volume on the subject, states that Watteau's drawings were "admittedly his supreme achievement." One need not subscribe to this view whilst still conceding that Watteau's drawings are amongst the most delightful productions in the whole history of art. Unlike most great painters, Watteau did not generally make studies and sketches for

Book Reviews

definite pictures, but collected his drawings from life and composed his pictures from the material thus accumulated. It is probably for that very reason that his line has so much vitality and freedom, and his sheets of studies a sense of æsthetical unity.

What causes surprise is the fact that the subject-matter of his drawings is in the overwhelming majority of cases confined to heads and costume studies. Dr. Parker's careful and detailed text accounts for rareness of other subjects, such as landscapes, tree studies, animals, and nude figures. Many of the latter, however, Watteau destroyed shortly before his death because he thought them "too free."

Dr. Parker makes a comparison of Watteau's temperament with that of other phthisical artists such as Keats and Chopin, but the analogy with Beardsley is perhaps still closer. Beardsley, too, wished those of his drawings which he considered "too free," or rather more than that, to be destroyed, and Beardsley's art was likewise characterized by delicate imaginativeness; but there is one great difference between them: Beardsley "couldn't draw," though his drawings are certainly his "supreme" and only achievement; Watteau's paintings, in spite of their ethereal insubstantiality, are all based on close observation of nature expressed with quite magnificent draughtsmanship.

To turn over the pages of this book is to capture at least something of the thrill which his originals excite, and of which the frontispiece explains the major cause: Watteau's inimitable skill in the use of different-coloured lines.

"The Drawings of Antoine Watteau" is the first systematic investigation of Watteau's work and thus indispensable to students to whom Dr. Parker needs neither introduction nor recommendation. H. F.

KÜNSTLER-TRAGIK: KARL STAUFFER, VINCENT VAN GOGH, von ALFRED BADER. Medium 8vo, pp. xvi + 138 + illus. 66 (six in colour). Linen. (Basel: Benno Schwabe.) 1932. F. 12.

This book is an effort to expound the factors of abnormality discoverable in certain artists. It deals in a scientific way with a great art problem by means of two concrete examples. These are Karl Stauffer, born in 1857 at Trubschachen in the Bernese valley of Emmenthal, and Vincent van Gogh, born in Groot Zundert, in Holland, in 1853. These two men died within a year of each other in 1890-1. Both were great artists, both ornaments and honours of their respective countries, both were tragic-artists, and in an elaborate analysis the author seeks to differentiate the abnormalities of the respective men from the norm of artistic production, in the case of Stauffer as extravert, in that of Van Gogh as intravert. The table is illuminating in the elucidation of the problem of genius, in its impulses and its achievements. Karl Stauffer was a master of graphic, painting and modelling. He excelled in line, and his technique was the Stauffer-Bern multiplicity of lines which resulted in the production of tone quality both in drawings and prints. Ingenious, it is not to be applauded, but Karl Stauffer's mastery of the delicate line is undoubted and is seen at its best in the many portrait-heads he made of Gustave Freytag, Adolf von Menzel, Gottfried Keller and others in the 1880's, the talent developing from a very early age. Van Gogh's problem was less with line than with light,

but both were seriously engaged, outside all questions of method, with the expression of character; character not only of men and women, but, especially in the Dutchman's case, the character of things, chairs and sunflowers among others. Karl Stauffer does not occupy a position in Swiss art such as Van Gogh does in that of Holland, but he is well worthy of the fine modern school of which Ferdinand Hodler is the head. The illustrations of this clever volume, especially those in colour, although small, are admirably clear.

KUTNÁ HORA, par ZDENĚK WIRTH. Quarto, pp. 56 + plates 110. Boards. (Prague: Jan Štenc.) 1931.

This handsome volume was printed in French at the Industrial Printing Works at Prague and is a favourable example of the book-production of Central Europe. Dr. Wirth, its author, is a well-known authority on art and architecture, and in Kutná Hora he has a subject which makes a generous yield of interest and importance in these directions. Kutná Hora was at one time the second city of Bohemia, and the kings had a palace there. It was rich because of the silver mines in its vicinity, but when these gave out its commercial activities waned. Today it is a town of some 15,000 inhabitants, off the main roads and railways, but it offers the most potent inducements to the traveller. Second to Prague in respect of its artistic riches it is one of the treasure houses of Czechoslovakia, and, like all of them, is filled with architectural and sculptural monuments and paintings from the Gothic to the baroque. The Church of Saint Barbara is one of the most ornate Gothic structures of the country, filled with equally ornate baroque furnishings. The Jesuit College is almost as imposing, if on a much smaller scale, as the Castle at Prague, on its rising ground. In contrast with Saint Barbara, the Church of Saint Jacques is plain and simple, but hardly less important. The civil architecture is full of interest, and the place and the streets are adorned with sculpture. In all the buildings, civil or ecclesiastical, are splendid carvings, mural and other paintings, embroideries and metalwork which are fully illustrated in this generous volume of Dr. Wirth's, which is but another testimony to the wonderful riches of older art possessed by one of the new-old countries of Europe. Kutná Hora is practically as it was in the eighteenth century, and is a delightful place in which to get back to the spirit of earlier times.

CARPACCIO, by GIUSEPPE FIOCCO. Quarto, pp. 115 + plates 201. Sewn. (Paris: G. Crès.) 1931.

This is a very fine book translated from the Italian into French by Jean Chuzeville. The fifty-four pages of the earlier half tell all that is known concerning Vittore Carpaccio, and more authoritative material than has been projected in the past is provided. Born at Venice, the artist's working years were the last ten of the fifteenth century and the first twenty of the sixteenth. Precursor of the Venetian School, he was the pupil of Lazzaro Bastiani, of whom and his atelier Giuseppe Fiocco gives an account, and notes are afforded also of Pietro and Benedetto, the artist's descendants. Some thirty authorities are cited by the author from Vasari onwards. Valuable features of the volume are the *catalogue raisonné* of the pictures and drawings as illustrated, extending to 201 plates which often bear more than one

Apollo: A Journal of the Arts

subject; a list of lost works; a list of works attributed to Carpaccio, and a transcription of thirteen documents bearing on the life and works. Carpaccio's was a human art, not in the sense of the later Dutch masters, whose genre was of the homely sort, but an art in which the common people definitely had their share. It was yet a grandiose art in which human activities were raised to a high pictorial plane and kept there with considerable dignity. His religious scenes partake of the same enhancement of subject-matter and achieve a high level of decorative naturalism. Architecture, too, played a large and definite part in Carpaccio's scheme of raising the vision of ordinary human beings to a height invested, if not with majesty, then with considerable grandeur. As a follower of Gentile Bellini, he knew how to invest a portrait, as well as a scene, with noble attributes, as the probable portrait of his mother, in the Lazzaroni collection, bears witness. As to his naturalism, another portrait study of a Courtesan, of the Borghese, and the double portrait of two Venetian Courtesans, seen in the London Italian Exhibition in 1930 along with several other examples of the artist's work, testify. His works exist in Venice in some profusion, and the most celebrated are the Saint Ursula series in the gallery of the Academy there. This astonishing set of pictures is well illustrated here, with the inclusion of a drawing of an original composition at Chatsworth and a number of other drawings of details in various collections. The "Legend of Saint Ursula" is a great work, but only secondary to it is the set of paintings dealing with the "Legend of Saint George" with all their fantastic pictorialism. Among the drawings is a fine fantasy of the "Presentation of Mary at the Temple," which, with other sketches and designs for compositions, are at Florence, all denoting a distinct and persistent graphic style. There is not, about Carpaccio's work, the fervent religiosity of his fore-runners, but there is an ever-increasing interest in human life in the general scheme of artistic representation.

PISANELLO, par JEAN BABELON. Crown 8vo, pp. 30 + plates 64. Sewn. (Paris: G. Crès.) F. 20.

The beautiful medals of Pisanello are well acclaimed, but his wider activities in the graphic arts are less known. This little book will extend the general knowledge of the paintings and drawings of the artist. Pisanello was a favourite of artists, and generally well liked, and he travelled among his friends, extending the world of Verona in which he was born to Milan, Rome, and other Italian cities; and his pictures are known, not only in Verona, but in Rome and Venice, while in the National Gallery, London, are works of his which are representative and characteristic. The "Saint Anthony" and "Saint George" show the artist at a disadvantage as to composition, but as introducing certain delicate technical factors, new to the period, the first half of the fifteenth century. The "Vision of Saint Eustace" indicates Pisanello's love of animals and his naïve use of them in a picture; this work prepares the student for the exquisite naturalistic animal drawings which are well illustrated in this book. More than half the illustrations are of drawings, human as well as animal, and the minuteness of the graphic treatment of birds is a preparation for the astonishing particularity of the medals, in which animals are largely used as motives of the designs, as in the

boar and hound in the well-known medal of Alfonso of Aragon.

MAURICE UTRILLO, par ADOLF BASLER. Large 8vo, pp. 100, illus. + plates 30. Sewn. (Paris: G. Crès.) 1931.

This handsomely printed and produced book supplements in important respects the smaller one by the same author, issued two years ago by the same publishers, and noticed in *APOLLO* in May 1930. It is one of the series "Cahiers d'Aujourd'hui," edited by George Besson, and is a welcome addition to it, for the series is constituted only of authoritative works. Adolf Basler has said, now, all that can be expressed of value on this curious artist in his own generation. It remains only for the verdict of later generations to be made on his works. This book shows very well what these works are, for it comprises two four-colour plates and twenty-eight others of large, full-page size, and no less than forty-three illustrations in the text, all admirably reproduced. Landscapes on a restricted scale, street scenes, homely houses and cathedrals, occupied Utrillo's distracted attention. Many of them were done to order or by request, but strangely none of them look absolutely perfunctory. This gives us to think. If Utrillo had risen to the full power of his talents his position would have been indeed a high one. As it is, it is unique, interesting, decisive and peculiar. His style is of the moderns, but his houses do stand upright, and his streets are often straight. His treatment of great architecture is exceptional and varied. Sometimes it is very fluffy, sometimes almost that of the architectural draughtsman. See the two versions of Notre-Dame—the Notre-Dame Dorée of 1910 and the version of 1927: they are quite different, and the latter is to be preferred for its straight treatment. Midway between the two is the Bayonne Cathedral of 1917; the extreme of fluffiness being found in the Saint Denis of 1910 and the amorphous Notre-Dame of 1913. There is no doubt but that the artist's sense of form developed extraordinarily during the years.

EL GRÉCO, par JEAN CASSON. Pott 4to, pp. 64 + plates 60. Sewn. (Paris: Les Editions Rieder.) 1931. F. 25.

This new study of Domenico Theotocopuli, the Greek who came to Spain to increase the wonder of the art of the western peninsula, is a popular exposition without any element of vulgarization. It is divided into four parts—the method of the painter; his career; the effect of the culture of Spain on his spirit and his effect on the Spanish school; and a description of the great works he contributed to it. For these purposes the author has carefully studied, not only the works themselves on an extensive scale, but has devoted much time to the opinions of those major critics who have dealt with El Gréco either in separate works or in general and historical studies. More than forty of these are named, including the important work by the Danish painter-sculptor, J. F. Willumsen, "La Jeunesse du Peintre El Gréco." The consideration of this work in conjunction with the particular studies of Meier-Graefe and August Mayer has ensured a thoroughly up-to-date exposition, to which Jean Casson's individual insight and critical acumen give added value. The sixty plates include most of the great works, and the book is the latest addition to the publisher's admirable series "Maîtres de l'Art Ancien."

Book Reviews

MANET, par CHARLES LÉGER. Crown 8vo, pp. 16 + illus. 32. Sewn. (Paris : G. Crès.) 1931. F. 10.

So much has been written about Manet, and his influence has been so great that any life of the advanced painters who have succeeded him has had perforce to deal with it. Manet's pictures are so well known—"Le Bon Bock," "Le Déjeuner sur l'Herbe," "Olympia"—they are the basis of the history of painting for the most fruitful years of the middle third of the nineteenth century. "Le Champion de la Lumière," his latest biographer calls him.

ADOLF LOOS, par FRANZ GLÜCK. Crown 8vo, pp. 16 + illus. 32. Sewn. (Paris : G. Crès.) 1931. F. 10.

Born at Brno, in Czechoslovakia, in 1870, and studying in Reichenberg and Dresden, Carl Loos began his professional architectural career by going to America in 1893. The World's Fair at Chicago opened up some possibilities of the future of architecture which he sought

to extend in Vienna three years later. In the Austrian capital, in Prague and in Paris, he has pursued a busy and consistent career as a domestic architect, and for more than thirty years his houses and shops have been models of restrained modernity.

BARBIZON HOUSE, 1931. An Illustrated Record. Quarto. (London : 9 Henrietta Street, W.1.) Illus.

This charming annual serves not only as a record of the many fine pictures which have been handled by Mr. Lockett Thomson during the year, but as a reminder of his father, Croal Thomson, who for many years sought out, collected, or passed on, the same sorts of high-class works. This number contains a valuable suggestive paper on "Missing Pictures" by William T. Whitley which should whet the passion of the art-researcher. The many reproductions illustrating the record are of the quality and importance of this publication.

K. P.

ART NEWS AND NOTES

By HERBERT FURST

ILLUSTRATIONS TO THE OLD TESTAMENT BY EPSTEIN AT THE REDFERN GALLERY

I really do not know whether I ought to congratulate Mr. Epstein or to commiserate with him in the success of his exhibition. For certain reasons Mr. Epstein's activities make what the journalist calls "good copy," have the Fleet Street "It," and the Daily Press—which cares for Goodness, Beauty, and Truth no more than a cat does for Keats—is exploiting this artist's "news-value" to the full. Hence the exhibition is crowded with those peculiar people who come to be scandalized.

That many of the decent public, whom it does not "hurt to think," will find Mr. Epstein's interpretation of the Old Testament strange and possibly little to their liking is, nevertheless, probable. For that, there are several reasons. One, of course, is the Renaissance with its Biblical Venus and Adonis complex, another is indicated by the Byzantine voices that come over so clearly every Sunday on the "wireless" and show how far from life the Book of Books has been removed. The majority of the public, too, familiar enough with the Park Lane and "Magnolia Street" variety of Jew, cannot associate him, by a stretch of their somewhat inelastic imagination, with Abraham and Solomon. Nor has Mr. Epstein aided them by making his illustrations topical or "historically accurate." The Bible is a book of realities. Mr. Epstein's Jews are abstractions, and therefore the more *real*. It is, in fact, where his approach to realism is nearest that his interpretations lose in reality. His illustrations are best where they amount to visions. These visions are Oriental only in the gaiety of their colour-schemes in which figure pure reds, blues, blacks, greens and yellows as a foil to greys or sepias. The bold brush-drawn and calligraphically-flowing lines which sometimes almost extinguish the delicate pencil work give the exhibition in general a certain primitive aspect which is in keeping with the rude spirit of a nomadic and patriarchal race. I do not myself care very much for Mr. Epstein's method of drawing from life and in black and white; but these illustrations to the

Old Testament are a different matter altogether; they have greater and deeper qualities. In many of them is grandeur, as, for example, in "God blessed the Seventh Day" (43); in others there is force, as in "Saul and Jonathan" (4); in others passion, as in "David danced before the Lord with all his might" (13), an amazingly convincing "illustration" which makes one understand a rite which had hitherto seemed meaningless. "David and Abishag" (9), a subject which might easily have been treated offensively, becomes strikingly pathetic, as does the "Death of David" (24), which is almost medieval in its simplicity. It is this fundamental simplicity, this childlikeness of his mind, visible in many others, which delights and surprises one and explains much in Epstein's outlook which one could not otherwise account for. It explains, incidentally, a revealing headline in one of our great dailies which ran : "The Gutter challenges Epstein." The gutter challenges no one; it only excites pity for those who have to stand in it—at least in most of us; the exceptions are those who like to play with mud or to exploit its possibilities.

The Exhibition at the Redfern Gallery remains open till March 19.

THE SEVEN AND FIVE SOCIETY AT THE LEICESTER GALLERY

This is the kind of exhibition that infuriates Philistines. Unhappily, or happily, we cannot indulge in this form of mental economy which is lavish only in its expenditure of opprobrious epithets. Let us grant, then, to begin with, that all the exhibitors, apart from Mr. P. H. Jowett, whom even the Philistines would probably accept, are serious, and therefore that the liberties they take with nature and common sense are the outcome of genuine, though possibly erroneous, convictions. If they do not draw like other artists, if their sculpture appears to be comic when it is not barbaric or negroid, it is not because they cannot draw at least as reasonably well as other artists or because they wish to be humorous or barbarous

Apollo: A Journal of the Arts

or negrescent, to coin a suitable word. They, like thousands of others, have discovered that realism in art is, like patriotism in politics, "not enough." So Messrs. John Aldridge, Cedric Morris, David Jones, and Mesdames Frances Hodgkins and Winifred Nicholson, to name a few of the painters, permit themselves certain

his answer was, "Don't you wish you could?" And it is reasonable to believe that to a similar question all the Old Masters would have given a similar answer. It is equally probable that a similar question addressed to the Seven and Five would have drawn from most of them —Mr. Jowett and Miss Winifred Nicholson possibly



RACHAEL AND BILHAH

At the Redfern Gallery (see page 133)

By Jacob Epstein

liberties with "natural form"; and Messrs. R. P. Bedford, Henry More and John Skeaping, and Miss Barbara Hepworth, to name the sculptors, permit themselves rather greater liberties in the same direction. As thus stated, one might say precisely the same, for example, of Botticelli, Claude, Michelangelo, Ingres or Phidias. Is it, then, only a question of degree, not of kind? I think not. When a "dear old lady" told Turner that she had never seen a sunset like the one he had painted,

excepted—an indignant: "Madam! What have we to do with nature? We are ARTISTS, we do not imitate nor do we improve upon nature!" And then—*fortissimo* and *molto agitato*—"WE CREATE!" The most strenuous of these creators is, amongst the painters, undoubtedly Mr. Ben Nicholson, who performs a kind of card trick with his designs inspired by playing-cards; and amongst the sculptors, Mr. R. P. Bedford, whose "Quarry" is a monotonous conglomeration of spherical



By courtesy of the Redfern Gallery Ltd.

SONG OF SOLOMON

Chapter VI. Verse 10.

*Who is she that looketh forth as the morning, fair as the moon,
clear as the sun, and terrible as an army with banners?*

MUSEUM OF
FINE ARTS
BOSTON

Art News and Notes

or semi-spherical shapes carved laboriously out of Keswick slate, and to me even more objectionable than the negroid academicism of the More-Skeaping-Hepworth kind, whilst his "Liana" seems to me simply a misuse of stone and skill. But the painters are distinguished by a fine sense of colour, so that their works are almost without exception praiseworthy on that score, and Mr. Nicholson would be a Master if only his genius as a colourist were not wasted on the irrelevancies of his designs.

The exhibition, as a whole, gives the impression of

and "Bather standing" also seem, to me at least, efforts unworthy of his great talents. For the rest, Girtin's "Woodcutters," amongst the Masters of the old school, Frederick Porter's "The Thames at Kew," Leon Underwood's "Girdler's Road," Meninsky's "Thames Backwater," Allan Walton's "Tolcarne Inn," Keith Baynes' "S. Salvador, Provence," bring freshness and vigour to the skill one associates with the others already mentioned to which Muirhead Bone's "Feast of Corpus Christi" must certainly be added.



MOORISH TEA PARTY
By Ed. Wolfe at The National
Society's Exhibition

naïveté, of would-be-engaging innocence and childlikeness, whereas, in fact, it is floundering in a wave of sophistication. To recapture the true naïveté one should begin the day's labours with a prayer. How does this suggestion appeal to the Seven and Five?

WATERCOLOURS AND DRAWINGS AT MESSRS. AGNEW'S GALLERIES

In a notice of an exhibition such as this it is almost unnecessary to enter into any critical appreciation—at all events as regards the watercolours—so well are the artists known and so consistently do or did most of them adhere to their habitual practice. The early Turner, of course, is uncertain, but the later Turner is always the same and varies from the charming to the admirable. De Wint, Cox, Copley Fielding are also always only more or less good of the same kind. And that is true also of our contemporaries, such as Oliver Hall, Wilson Steer, E. T. Holding, Charles Cheston, Henry Rushbury, *e tutti quanti*. As a matter of fact, there is little here that challenges criticism. The exceptions are the drawings of Mr. Gilbert Spencer entitled "Susannah and the Elders" and "Potiphar's Wife," which seem to me to be not only extremely silly in respect of subject-matter, but also ineffectively laborious in technique. Mr. Duncan Grant's pastel drawing of a woman "En Traje de Fiesta"

THE NATIONAL SOCIETY, ROYAL INSTITUTE GALLERIES

This National Society's exhibition justifies the existence of this new body of artists. Not that there are many, or any, great masterpieces in it; but surveying the show as a whole one gets a better idea of what our contemporary artists are thinking about than at the Royal Academy. One is used to find, at Burlington House, a certain technical standard, but the surprising and gratifying thing in the National Society's show is that the standard is, in spite of the great variety of conception and execution by no means negligible. Probably Mr. Ernest Jackson's "Portrait of a Lady" (41) stands highest in respect of both technique and finish. Claims such as this are, however, ambiguous. For example, Mr. William Nicholson is an artist who can, when he chooses, excel both in technique and finish. His "May Morning in Apple Tree Yard," as skilful as it is entertaining in technique, is yet deliberately lacking in "finish." It is also one of the most original conceptions executed in oil I have ever seen.

Every kind of modern art is represented, from the academic and rather cloying "Young Girl" (396) of Mr. Stanley Mercer to the abstractions of Miss Eileen Agar. Her "Composition" (294), a simple arrangement of coloured planes and linear designs, has a certain

Apollo: A Journal of the Arts

attraction, whereas her ambitious "Descent into Paradise" (283) seems to me to be nonsense. I have likewise serious fault to find with Miss Sylvia Gosse's contributions, which are in the opposite direction. They are obviously based on photographs; they have, at all events, all the faults of a snapshot without any of its virtues. As I am discussing some of the women's works I may add that Miss Ethel Gabain's oils, hitherto unknown to me, are a pleasant experience. They have the taste that distinguishes her prints, both design and technique appropriate to the medium; "La Fardée" (246) is especially attractive. Miss Anna K. Zinkeisen's "Song of the Gitanos, Jerez" (318) is another good piece of work by a woman; it has spirit both in subject and design. Whether it is the difference in lighting, or some other cause, I cannot quite decide, but it is the fact that Mr. Edward Wolfe appeals to me here much more than in any other gallery; his "From the Roof" (342) and "Moorish Tea Party" (365) have great brilliance and gaiety of colour, and do not show up that, to me, unpleasant mixture of "drawing" and "painting" which are inherent in his technique. Mr. Kirkland Jamieson's landscape painting grows in strength and composure; that is to say, a sense of sureness and rightness, especially noticeable in the "Road through the Beech Wood" (250). Another fine landscape is Mr. Bernard Adeney's "Marsh Lane" (372), distinguished in colour and design, though I should have liked a "full stop" somewhere within it, something that should clinch and hold its rhythm. In this respect Mr. Horace Brodzky's "Lopped Trees" (381) is exemplary. Incidentally it is one of the best things by this artist I have seen. Two strong landscape painters are Mr. Adrian Allinson and Mr. Clement Cowles. They give that sense of solidity and ambient space which is the new thing in art. Mr. Cowles's "Bandol, Var" (286) and Mr. Allinson's "Deya" (377) are equally admirable in this respect. Mr. Allinson has also some pottery, likewise firmly designed, but perhaps almost too much so (222 and 225). Mr. C. R. W. Nevinston's "Saturday in England" (361), a football scene against the background of a manufacturing city, has the great merit of direct inspiration from contemporary life. It is a "snapshot" in the best sense, and in spite of rather than because of its traces of "futurism." Miss Grace Rogers's "Mathematikos" (357) and Mr. John E. Nicholls's "Revealing" (308), both large pictures occupying places of honour, seem to me pretentious rather than profound, and that also applies to the latter's Modigliani-like "Mystic" (324). There is no space but to mention other paintings "honourably," such as some contributions by Messrs. P. H. Jowett, Charles Cheston, Charles Gerrard, Charles Cundall; and there are also admirable drawings by Messrs. William Nicholson (two regular and intentional "terrors"), Dobson, Schwabe, and Muirhead Bone; and some good prints by Mr. Paul Drury, Miss Clare Leighton, Mr. Stafford, Leake, and Mr. Eric Kennington, the latter's being designs for brick carving on the Shakespeare Memorial Theatre, Stratford-on-Avon. There is also some sculpture, of which Mr. Schilsky's rather Epsteinish "Arnold Mason" (404) stands out because of its admirable portraiture. It seems a pity that Mr. Charles Sykes's fine "Torso" (411) should be disfigured by "brutal" truncations; is it not again a case of evading difficulties? Messrs. Staite Murray, Charles Vyse,

Bernard Leach, Michael Cardew, and Miss Pleydell Bouverie show their well-known and excellent pottery, but personally I should prefer pottery to be excluded; it really does not "belong."

THE ROYAL SOCIETY OF PAINTER-ETCHERS AND ENGRAVERS AT THE GALLERY OF THE R.W.S.

Would not this Society be better advised if it cut the painter, I mean dropped the word "painter" from its name? Once upon a time it might have been necessary to distinguish between painters who etched and etchers who only reproduced paintings. If there is a distinction to be made, why not also "painter-engravers," or why admit Mr. Peter's "The Squire—after Ben Marshall," a quite admirable piece of work but, after all, a reproductive mezzotint. The main point now seems to be that this Society has established and recognizes a standard of craftsmanship; and as in any case reproductive work has almost entirely been superseded by photographic



LANDSCAPE, BANDOL

By Clement Cowles

At the National Society's Exhibition

processes, it would seem better if they called themselves The Royal Society of Engravers and Etchers, the more so as a great number of etchers are now producing line-engravings. To include wood-engravers seems to me also a mistake, more especially as wood-engravings and woodcuts do not "hang" well with the finer line and greyer tone of etchings and engravings, though they may blend a little better with some drypoints, mezzotints and aquatints.

I am only venturing to throw out these suggestions for their consideration, though, of course, it is no business of mine. Nevertheless it does affect me and other writers, and presumably also the public. When, for instance, the eye strikes Mr. Iain MacNab's wood-engraving "Corsican Landscape" (74) surrounded as this is by etchings and drypoints, it is irritated in the same way as it would be if a loud voice broke in on a quiet conversation. Yet amongst its fellows this very good print would not "shout." Nor can I help thinking that the merits of Mr. Peter's "Squire" must weigh either for or against its present companions. As a matter of fact, less than one-half of the exhibits are now pure etchings, and the wood-engravings outnumber the line-

Art News and Notes

engravings, whilst there are about an equal number, viz. thirty, of drypoints. The rest is made up of mezzotints, aquatints, and mixed methods.

The point, however, whatever the craftsman may say about it, is the æsthetical effect of the print and not the method by which it has been got.

Though there is nothing startlingly impressive there is a considerable number of excellent prints in this exhibition. Amongst the drypoints may be singled out Mr. Malcolm Osborn's portrait of Sir Frank Short and Mr. Stanley Anderson's remarkably large portrait of the Marqués de Cobra, which, but for the concessions obviously made to the sitter's family and friends in respect of the all-too-pleasant head, would be a brilliant performance. "Cannaregio, Venice" is another fine drypoint by Mr. Rushbury in his accustomed manner, and I think perhaps the best he has yet done. Amongst the line-engravings Mr. Stephen Gooden's "Illustrations to La Fontaine's Fables" (144, 145, 147) make one feel enthusiastic about sheer craftsmanship. They have the kind of virtuosity which distinguishes Hendrik Goltzius of old. In Mr. Morley's line-engraving "The Cheese Maker" it is not so much the technique, which is much simpler, that enchants as the very entertaining design, whilst in Mr. Stanley Anderson's "In Check" it is neither the very clean technique, nor the more complicated design, but the human significance which gives it its interest. Other line-engravings that may be singled out are Mr. Robert Austin's "Wood Carriers" and Mr. Geoffrey Wedgwood's "Confraternity, Toledo." As regards the etchings, one notices that Whistler seems to have left no imitator here. On the contrary, Mr. Paul Drury's "Old Man Reading," a marvellous piece of work that has the quality of line usually characteristic of engraving, and Mr. Brockhurst's "Young Womanhood," in this artist's usual manner, are the very antithesis of Whistler's principles. As regards subject-manner, Mr. C. F. Tunnicliff shows an almost incredible catholicity of taste with his "Hercules and the Boar" and "The Killing," a farm subject, likewise involving a porcine victim, but represented with respect for the "nothing but the truth" sufficient to make the spectator vow to renounce pork in all its phases for ever. Yet somehow I prefer this etching to Mr. Russell Flint's "Priscilla Alone," a drypoint which, like all this artist's work, is skilful and deliberately "pleasing" in subject-matter. Mr. Badmin continues, in his unpretentious way, to delight with his "human" feeling in the "Richmond Bridge" etching, whilst Mr. Gordon Warlow has wrestled successfully with the lavish architecture of "St. Ouen, Rouen." Mr. Job Nixon's "Windsor Castle" is, both in design and handling, rather less mannered than usual. There are, in fact, many more prints one would like to mention: such as Mr. Robert Spence's "Tages" (what does this word mean?), Mr. Leslie Ward's "Bapaume"-like "Mile to Worth Matravets," Mr. Briscoe's exciting "Heavy Canvas," and Mr. R. E. Bush's "Little Mick." Amongst the woodcuts Mrs. Raverat's "The Old Man," Mr. J. F. Greenwood's "Halton East," Mr. C. W. Taylor's "Hurst Farm," and Mr. MacNab's "Mill in the Cotswolds," stand out in their different methods of handling identical tools and materials, though possibly Mrs. Raverat's are not identical with the rest. Mr. Blampied with his nineteenth-centuryish "En promenade" and Miss Molly Campbell

with her two satires in aquatint and etching try successfully to make one smile. The only print which stands quite outside the rest is Mr. Frederick Carter's imaginative line-engraving "Dawn," done with this artist's calligraphically flowing line.

THE WORKS OF WILLIAM SHAYER, SENR., AND W. J. SHAYER AT THE COOLING GALLERIES

If we find artists of the present not certain of their direction, we find artists of the nineteenth century, such as William Shayer, without any doubts in that respect. William Shayer, Senior (1788-1879), knew exactly what



MTEMI MKASIWA MWANA ISLKE—

Sultana over 100,000 people in Umyaneyembe, Tanganyika

By Hilda May Gordon

At the Leger Gallery (see page 141)

he wanted. Forgotten by most of us in town, though with a still living reputation in the provinces, Shayer exhibited regularly with the Society of British Artists from its foundation in 1824 to 1873 (that is to say, for nearly fifty years), and not one or two pictures a year, but seven, eight, even as many as twelve. He had, one perceives, a "market"; he has it, I believe, still. And the reason is not far to seek. His pictures are rustically poetical, or poetically rustic scenes. Here are some of his titles: "A Quiet Chat," "A Rest by the Way," "Harvesters," "The Milkmaid," "The Hampshire Coast in the Long Ago." . . . His technique is smooth and full of formula, either for the painting of trees, animals or human beings—the latter, especially as regards

Apollo: A Journal of the Arts

their faces, not so convincing as his horses and cattle. The curious thing with him, as with practically the whole school of British landscape painters of the period, is that the skies are founded on careful observation of nature, with the subtlest rendering of gradations of colour and tone, whilst the rest of the picture is quite unrelated to it in "truth." However, if one accepts this convention one must enjoy the pleasant and harmless sentiment and admire the considerable skill which went to build up the composition and to keep it together either in a brown and gold key such as the "Fisherfolk, Southampton" or



CAPTAIN OF A MUSCAT DHOW—Zanzibar

By Hilda May Gordon

At the Leger Gallery (see page 141)

"Cattle by Wooded Stream," or in the cooler tone which distinguishes his best picture here, called "Unloading the Boats," painted with remarkable "solidity" of form in spite of his general rather "thin" quality.

William Shayer, Junior, painted somewhat similar subjects, but with less poetry, weaker draughtsmanship, and more observation of the tonal relations of nature.

PAINTINGS AND SCULPTURE BY J. D. FERGUSSON
AND NEW PAINTINGS BY STEPHEN BONE AT
MESSRS. ALEX. REID AND LEFÈVRE'S GALLERIES

To judge the work of Mr. J. D. Fergusson quite without a bias is impossible for me since his paintings in the long ago of the first decade of this century first opened my eyes to that beyond which was behind or after impressionism. In those days Velazquez and Hals amongst the old masters and Manet and Monet amongst the new ones loomed so large as almost to shut out the horizon. I cannot remember whether I then already had heard the name of Cézanne but I almost think not, though Mr. Fry's Post-Impressionists' Exhibition must have come very soon after. The impression created by

Fergusson's cheerful and well-ordered colour arrangements seemed to resemble chintz and to have the same clean exhilarating effect. Here was something that was not Impressionism, not pre-Raphaelism, not Glasgow school, and least of all photography. Thus for me the chambers of art were opened and ventilated. Today, some twenty years later, we see the result of this new freedom gained for art in the effect it had on this Scottish painter born, as he insists on telling us, "of Highland parents." Has there been, so far as he is concerned, progress? Still, one admires in his work his sense of colour; and to firmness of design, which supplanted his earlier Sargentesquely flowing impressionism, has come an insistence of solidity. There are, it is true, certain strong influences, mainly that of Cézanne, and in the woman's portrait called "Souvenir de Jumièges" also of Modigliani, or so it seems to me. This picture of a woman in grey against a flat stone-grey background ploughed by verticals and suggesting other architectural elements, originated, I am told, after a visit to a Norman church. This is where Mr. Fergusson's Celtic imagination comes in. The picture means more than its surface tells—at least to him. That, I feel sure, must also be the case with other pictures, such as the one he calls "Megolith," which represents a nude woman by the side of a draped stone, on which there is a ribbon design in red. The woman's shapes are rigorously confined in geometric boundaries, as is the case with all this artist's female figures done after he had joined the "Fauves" in Paris. It is to be observed that when women shed the stays which had confined their bodies for four or five centuries, the artists, following Degas's dictum "La femme en général est laide," either made them as *laides* as possible, or, like Mr. Fergusson, corsetted them in geometry. The truth is, I cannot accept either of these views and therefore think it a pity that he gave up the vision that had inspired his sensuous "Woman with the Fan" of 1910. But I frankly admit it is the expression of Life which I enjoy here and not an æsthetical abstraction. Amongst the recent figure subjects, one of a woman called "In the Mountains" which has a much stricter "organization" than the other, delights me most. Another fine design is of a nude and flowers, or rather "Flowers, Glass and Nude," to give it its correct title. It is charming in colour also and, to me, would be surpassed only by the larger and more ambitious "Afternoon, Thorenc," if in this painting the lady's body did not blanch off in an unexplained pale purple. A definite progress, however, must be recorded in respect of Mr. Fergusson's landscapes. They are, of course, very individual, and full of vigorous touches, but they seem to me to have more space and more solidity than formerly. The most impressive of these is the "Mountain Path, Thorenc," with a huge pine-tree trunk in the foreground and somewhat sombre in feeling. In contrast with this are such things as the light and sunny "Dinard Town," "Carns from the East," and the interesting "Tilleul, Thorenc" with an amusing play of sunlight through foliage.

Of his sculpture the "Eastern Dancer" in cut brass and the "Tenebres" in Dumfries stone, though dating back to 1918, may be singled out as showing his disciplined design most successfully.

It is interesting to compare Mr. Fergusson's with Mr. Stephen Bone's conception of art. Mr. Fergusson's is the more venturesome, the more revolutionary, whilst

Art News and Notes

Mr. Bone's is that of a staid academician's—and Mr. Bone is still under thirty years of age. If his view be typical the wheel has come full circle with a vengeance. Mr. Bone has a nice sense of colour; he paints in a light key and, as I have said, with good but academician-like taste. His two best pictures here are "Snow on Hinksey Hill, Oxford," "Aloes, St. Tropez," and the portrait of "Charles Aitken, Esqre." In the latter, however, the too light tone of the sitter's right hand indicates the source of the artist's principal failing; his inability to keep his design concentrated. If only he would study this problem the notable efforts made in the large "Family Group" and the courageous "Primrose Hill" would be rewarded with success.

SHORTER NOTICES

At the *Independent Gallery* there is an *Exhibition of Modern British Paintings* which does our school of painting credit. Probably the doyen of this school of "modern" artists is Mr. Richard Sickert, A.R.A., whose "Camden Town" dates from the time when there was a murder in that salubrious quarter, and when, incidentally, the artist was still known as *Walter Sickert—tout court*. It is an admirable study in low tones, and in my view preferable to Mr. Richard Sickert's a little bit too "jolly" modern manner as seen in his "Juan and Haidee." Next in age comes Mr. Roger Fry, whose "Landscape" is *recherché* in colour and design. His "Flowers" show the former quality, but not to the same degree the latter. Mr. Edward Wolfe's "Interior" is the kind of view that Vermeer van Delft, I believe, first invented, but what a difference in treatment. However, by the much lower standards of modern technical finish it is a brilliant bit of colour composition. Mr. Mark Gertler's small "Woman Reading" is like a piece of old jewellery in its sombre iridescence, whilst his "Still-life" centring in a brilliant green contrasting with an environment of "hot" colours is also an original contribution to the art of still-life painting. Mrs. Vanessa Bell's "The Garden," which has a fine sense of space and light, seems to me to be too large for its design, which requires filling up or, rather, compressing. Mr. F. J. Porter's three paintings are all of great interest: "The River Scene," in a grey-purple and pinkish scheme, deviates from his usual warm and sunny paintings, of which "Near Toulon" is a good example; but it would seem that the artist has some difficulty in gauging the weights of similar, but not identical, colour-values.

Messrs. *Arthur Tooth and Sons* have revived an old idea that has since fallen into disrepute. At their galleries is to be seen *An Exhibition of Decorative Pictures for Period Rooms*. It is a sign of the times, and let us hope a healthy one. A "period room" should mean a room furnished in the style of a period—naturally. What it seems generally to come to, however, seems to be that "the period" is vaguely something eighteenth-centuryish. In this particular case it is certainly so; the artists represented are G. P. Pannini (1691-1764), Vannelli (1674-1736), Francesco Zuccarelli (1702-88), Claude Joseph Vernet (1714-89), Jean Pillement (1728-1808), G. Cimaroli (c. 1718-33), J. A. Noel (1752-1834), the latter a water-colourist, and Thomas Patch (c. 1750-82), the only Englishman in this *galère*, and remarkable

in another respect, namely, as the perpetrator of a number of amusing caricature oil paintings.

By the courtesy of Messrs. *Tooth* we are able to reproduce, facing page 116, a pencil study of Mr. James Joyce by Mr. Augustus John. It forms, in fact, one of a series of studies of the same sitter done with Mr. John's characteristic insight and vitality.

The illustrations which appear on pp. 139 and 140 are from an exhibition of pictures which *Miss Hilda May Gordon* will hold at the *Leger Gallery* at the beginning of this month, under the general title "Painted Africa." It may be remembered that this artist, who is also an authoress, and has travelled far and wide—her last exhibition was given in Kenya—had a show at The Fine Art Society entitled "Round the World on my Brush." One of the pictures reproduced has been accepted as a gift by H.R.H. the Prince of Wales. A critical notice of the exhibition cannot be given as it was not yet "hung" at the time of going to press.

Messrs. *Tomas Harris* are showing a number of rather unusual paintings by many old and a few modern masters. Amongst the latter is Sorolla, who only died in 1923, and was famous as a dashing realist in the manner of Sargent. His "El Dos de Mayo" is old-masterly in tone and even handling. There is an interesting "Assumption of the Virgin" by Valdes Leal. The scene is apparently laid in a church which gives the artist an opportunity to treat it in the style of Velazquez's subtle grey-green tones. Quite charming is a little landscape by Gaspar Poussin, in which both design and colour-values are better managed than in some of the great paintings by the more famous Nicolas. Another surprise is a "Carnival Scene" by Eugenio Lucas (1824-70), an able painter, manifestly taking Goya for his model. There is a "Mystic Marriage" by Francesco Solimena, whose long life, together with his activities of a teacher, made him a link between old and modern art. The "Mystic Marriage" has the elegance of the Rococo, though its colour is still that of the Settecento. Other unusual pictures of perhaps less æsthetical importance are two pictures by a South German master of 1490, a curious "Good Shepherd" composition by Cornelius Massys, and a "Distant View of a Valley" by Joost de Momper. Jacob de Wit's decorative "Boys Birdsneesting" deviates from his usual imitation of bas-reliefs by the introduction of very slight colour into his greys.

I made up my mind to dismiss the sex problem entirely from my notice of this year's *Women's International Art Club Exhibition*. I wanted to judge it without fear or favour, disregarding the fact that its contributors were members of the favoured sex. It was impossible. All the exhibits are feminine in their lack of creative force and executive powers, with three exceptions. They are: Dora Clarke, an admirable sculptress of African natives, at home with every material; N. Bresslern-Roth with equally excellent woodcuts in colour; and Sybil Pye with bookbindings of original design and beautiful workmanship. That is not to say that amongst the other exhibitors are none with considerable talent. Ethel Walker's name amongst them is sufficient indication of that, but it does mean that there is the reservation: very good—considering!

THE LEICESTER GALLERIES

LEICESTER SQUARE, LONDON



"TRIO GYMNASTIQUE"
NEW AQUATINT, by Laura Knight

OPENING MARCH 10th

1. Exhibition of Water-colours and Studies by
DAME LAURA KNIGHT, A.R.A.

2. Exhibition of "Fifty Water-colours from
Nature" by

C. R. W. NEVINSON

AND

3. CONTEMPORARY ENGLISH PAINTERS

10 TILL 6 DAILY

BIRMINGHAM

THE
RUSKIN GALLERY
CHAMBERLAIN SQUARE

WORKS OF ART
ANTIQUES
FINE
MODERN PAINTINGS
SCULPTURE ETCHINGS
SPECIAL EXHIBITIONS MONTHLY

MODELLED AND TONED FRAMES
FOR THE ARTIST AND CONNOISSEUR

TEL.: 1979 CENTRAL

PROPRIETOR: JOHN GIBBINS, F.R.S.A.



RARE AND EXCLUSIVE NUDE LIFE PHOTOS

Stereo Photos, Rare Books, Anatomical Works, etc.

100 Rare Photo Miniatures, Numbered for ordering, 5/-
Selections: Male or Feminine, 5/-, 10/-, 20/- and 40/-
Rare Volume of 700 Female Models from Life, 45/-
Parisian Art Photo Magazine, 6/-, American do. 7/-
CATALOGUE and Specimen Photos, 1/-, 5/- and 10/-

A. P. JAMES & CO., 6 NORTON ST., LIVERPOOL

A small quantity
of APOLLO Colour-plates are
available each month at 1/6 each.
Also a few back numbers of
the years 1925 and 1926 may be
had at 5/- each.

APOLLO PRESS LTD
6 ROBERT STREET, ADELPHI, LONDON



TWO PANEL PICTURES BY BERNARDINO FUNGAI

By F. F. MASON PERKINS



THE MIRACLE OF ST. CLEMENT

By Bernardino Fungai

In a private collection

THE two paintings here reproduced can hardly present any very great difficulties in the way of "attribution" to those who are at all acquainted with the markedly personal and easily recognizable style of their author. Both are typical works of Bernardino Fungai—a painter not without a certain importance in the history of Sienese painting during the last decades of the fifteenth and the beginning of the sixteenth century, albeit but little known in England despite the presence in the National Gallery of two not indifferent examples of his art.*

* Numbers 1331 and 2764 representing, the one, the "Madonna and Child with Cherubim in an open Landscape," the other, the "Madonna and Child with SS. Peter and Paul."

Judging by their shape and subject-matter the panels in question must once have formed part of the predella of a fairly large-sized altarpiece. In them are represented two scenes from the story of St. Clement, Pope and Martyr, who, during the reign of the Emperor Trajan, was banished from Rome on account of his obstinate adherence to the Christian Faith and transported to the ill-famed marble-quarries of the Chersonesus, where he was followed by not a few of the more ardent members of his flock. During their painful wanderings on the rocky and inhospitable peninsula, the Legend tells us that the exiles were at one time so overcome by thirst that Clement, deeply moved by their sufferings, fell upon his knees beseeching Heaven to

Apollo: A Journal of the Arts

accord them some immediate relief. His prayer ended, the Saint suddenly beheld, standing not far off, the figure of a snow-white lamb which, beckoning him to follow, led him forthwith to a place in the near neighbourhood where it halted, pointing to the ground. Clement, realizing, by divine inspiration, that what he saw was no other than the Lamb of God, and instinctively comprehending the

to honour the deities of paganism, was finally condemned to be cast from a ship into the sea with a heavy anchor attached to his neck. The story then goes on to recount how, in answer to the fervent petitions of his followers for the recovery of the Saint's remains, the waters of the sea gradually and miraculously receded, disclosing to their wondering gaze the ruins of an ancient and long-submerged



THE MARTYRDOM OF ST. CLEMENT

In a private collection

By Bernardino Fungai

meaning of its gesture, seized a pick and with it struck the spot indicated, from which gushed forth, at once, a stream of fresh and abundant water. This is the incident portrayed in the first of the two panels, in which, however, the artist has also introduced, in the middle background, a representation of the baptism of some of the Saint's later converts. On the hills beyond are to be seen groups of workmen intent upon the cutting and sawing of blocks of stone or marble—in evident reference to the quarries already mentioned. The second panel depicts the Martyrdom of Clement who, as a result of his constant and numerous conversions and his repeated refusals

temple in which the body of their beloved pastor was discovered lying intact. This detail of the Legend has not been forgotten by the painter if, as seems probable, he has intended a representation of the temple in question in the building to be seen on the spit of sandy beach at the extreme right of the picture.

The two panels, which have long been, as they still are, in private possession in England, are both in a remarkably fine state of preservation. Both display, moreover, as has already been said, in a quite unmistakable manner, the types and forms that, throughout his career, were so invariably characteristic of Fungai, as

Two Panel Pictures by Bernardino Fungai

well as that painter's very pronounced technical mannerisms and his peculiarly light and transparent colouring. Although not, perhaps, to be classed among their author's finest or most important productions,* it would be difficult

* Fungai has left us a fairly numerous legacy of works, not all of which, however, are of equal merit and interest. In order to realize what he was capable of at certain moments, and at his best, one must turn, as in the case of the later Beccafumi, not so much to his large religious altarpieces as to certain of his less pretentious

to point to two more typically representative specimens of his handiwork, and certainly to none in a more perfect and immaculate condition.

Apart, however, from their purely artistic and technical interest as typical examples of Bernardino's style, the two pictures are worthy of attention for quite another reason. Although no records appear to exist regarding their



THE CORONATION OF THE BLESSED VIRGIN

By Bernardino Fungai

but more spontaneous compositions and more especially to those illustrating secular subjects, of which the "Hippo Casting Herself into the Sea," which from the collection of Baron Maurice de Rothschild at Paris has recently passed to that of Mr. Edward A. Faust of St. Louis (U.S.A.), may be cited as one of the most typical examples. This truly delightful *cassone* panel, in many respects the finest as well as the most attractive of all its author's creations, reveals a grace of form and ease of movement, a decorative sense and an imaginative quality, seldom to be met with in a like degree in Bernardino's other works. A product of the artist's most pronouncedly "Umbrianesque" period, the painting shows him under the more or less direct influence of Pinturricchio, to whom it was, indeed, actually ascribed until it was restored by me, some twenty years ago, to its true inventor (cf. F. Mason Perkins, "Alcuni dipinti senesi sconosciuti o inediti," in *Rassegna d'Arte*, Milan, 1913, pp. 125-6). In the same category with Mr. Faust's picture may be cited the *cassone* fronts illustrating the "Story of Scipio" in the Hermitage Gallery at Leningrad and the Woodward collection at London. The two predella pieces reproduced by us—and more particularly that depicting the "Martyrdom of St. Clement"—reveal not a little of what may be called the romantic spirit permeating the conception of all these paintings.

provenance and their past history prior to their arrival in England, many years ago, there are, in my opinion, grounds for suspecting that they may once have formed part of what is admittedly one of the most important, as well as the best known, of Fungai's paintings—the one, indeed, from which the ordinary student's knowledge of that master's art is principally, if not solely, drawn. I refer to the large altarpiece of the "Coronation of the Virgin" which, after having hung for generations, dust-covered and neglected, in the choir of the Church of Santa Maria della Concezione at Siena, was, at the beginning of this present century, finally

Apollo: A Journal of the Arts

replaced, in a magnificent new tabernacle frame, flamboyant with fresh and untuned gilding, upon the high-altar for which it was originally painted. That this vast altarpiece—the most ambitious as well as the largest of all Fungai's works that have come down to us—was originally provided with the customary predella or gradino can hardly be doubted. This predella seems, however, like so many others of its kind, to have been separated, long ago, from the main portion of the altarpiece to which it belonged, and to have subsequently disappeared. We find, at any rate, no mention of it even in the local "Guides" of the earlier half of the past century. To return to the "Coronation" itself, we find in one of the posts of honour among the worshipping Saints gathered about the main group of Christ and the Blessed Virgin—that is, to the right of the latter (the spectator's left), in the foremost row, immediately behind the kneeling figure of St. Catherine of Alexandria—a representation of St. Clement, clad, as in the predella pieces, in pontifical vestments, his tiara deposited upon the ground before him, the symbolic Dove of the Holy Spirit whispering at his ear. The reason for his presence in the picture and for the prominent place accorded him therein is not far to seek. The Church of Santa Maria—now popularly known as that of Santa Maria dei Servi, in homage to the Order of the Servi di Maria to which it was made over in later times—was originally dedicated to the memory of St. Clement and was long known by his name. It was, therefore, in full accordance with established usage that, when Fungai was commissioned to execute a new high-altarpiece, he should have been called upon to give due distinction to the patron of the church for

which the work was destined. For the same reason it was quite in keeping with accepted custom that a part, at least, of the predella should have been adorned with scenes from that patron's life.

Although occasionally to be met with, representations of the Legend of St. Clement are extremely rare in Italian painting of the fifteenth and sixteenth centuries. Apart from the panels here illustrated, I can, at least at the present moment, call to mind no other examples of such representations in the Sienese art of their period. This very rarity is an additional argument for concluding that the London paintings most probably once belonged to the altarpiece in Santa Maria, which church was, as it is today, the most important temple in Tuscany directly connected with the cult of the Saint in question.

The two panels remaining to us were doubtless originally accompanied by others having for their subjects further incidents from the life of St. Clement or certain of the posthumous miracles performed at his tomb.* That there may still be in existence, hidden in some one or other of the few private collections that have so far succeeded in escaping the curiosity of students and the even more active searchings of dealers, is not improbable, since it appears hardly likely that paintings presumably no less interesting in their subject-matter and in no less exceptional a state than are the two now known to us, should have been deliberately destroyed while their companion pieces were so carefully preserved.

* As most students are aware, one of the most interesting illustrations of certain portions of the St. Clement Legend is to be found in the series of early mural paintings which adorn the walls of the lower of the two churches dedicated to that Saint at Rome.



SOME UNKNOWN DRAWINGS BY TINTORETTO AT THE HERMITAGE

By M. DOBROKLONSKY

(of the Hermitage Museum, Leningrad)



FIG. I. STUDY FROM A MALE MODEL

By Jacopo Tintoretto

In the Hermitage, Leningrad

SINCE Baron von Hadeln's fundamental work about the drawings of Tintoretto there have come to light some very significant sheets of this master. My aim in the present article is to draw attention to some unpublished Hermitage drawings which brilliantly represent Tintoretto's manner in all its originality, expressiveness and technical virtuosity. The interest they awaken is in a great degree increased by the possibility of identifying some of them with the master's pictures.

Of these drawings only one has hitherto been mentioned, namely, in my catalogue of the exhibition of 1926 at the Hermitage. It shows two studies of one and the same nude male figure repeated on both sides of a sheet

of greenish paper (34.5 × 24 cm.), but turned in opposite directions with some variants, particularly in the pose of the raised arm. One of these studies (Fig. I) is made with brownish oil colour and partly (the right arm) with charcoal. It is first of all interesting by its technique. The authenticity of nearly all the master's drawings executed with the brush is disputed by Von Hadeln. Yet the brushwork of this drawing is unmistakably akin to the undisputed "Pietà" sheet at the Uffizi Gallery. Under the study is a short inscription made with coal most likely by the hand of Tintoretto (compare Von Hadeln 22-5). Its significance is uncertain, yet might it not stand for an abbreviation of "*a Za (nco?) rid*" (isegnare, ridipiguere?) which seems rather possible as

Apollo: A Journal of the Arts

the figure on the other side of the sheet is reversed? This second (Fig. II) shows a modelling more detailed and is made but with



FIG. II. STUDY FROM A MALE MODEL
By Jacopo Tintoretto
In the Hermitage, Leningrad

charcoal, the master having made use of the oilstains passing through the paper.

To explain the pose and the purpose of Tintoretto's studies is not always an easy task. In this instance we have undoubtedly a lying figure which explains the modelling of the body, the shortening of the lowered arm, and particularly the position of the legs and the design of their musculature. The variant with the brush stands near to the lying figure on the "Temptation of St. Anthony" in San Trowaso where, however, the left arm, in distinction from the drawing, is bent at the elbow. The variant of the figure on the reverse, made later, might have served for the Munich picture, "The Battle at Legnano."

148

There is seen in the background on the left a figure which seems very much alike by its details, namely, that of a fallen soldier whose right leg is partly concealed by a boat.

The second thoroughly first-rate drawing is a study of a male figure seen from behind and standing with arms outstretched (charcoal on light brownish paper, 36 x 26 cm., Fig. III). It finds a definite place in the master's pictorial oeuvre. The destination of the figure here represented is not divined at a first glance. At a nearer contemplation of the pose one might think of some personage in ecstasy or of a study of a stricken warrior falling backwards destined for one of the master's battle pictures. It is not without surprise that one yet discovers the real meaning of the drawing; it is a study for the angel descending from heaven, head downwards, on the picture "Elias in the Wilderness" in the Scuola di San Rocco. The



FIG. III. STUDY FROM A MALE MODEL
By Jacopo Tintoretto
Here identified as for "Elias in the Wilderness" in the Scuola di San Rocco at Venice
In the Hermitage, Leningrad

Some Unknown Drawings by Tintoretto at the Hermitage

drawing, made undoubtedly after a man standing, has been turned, while the figure which has been previously sketched nude, as is habitually the case with Tintoretto, is draped



FIG. V. STUDY OF A MALE FIGURE

By Jacopo Tintoretto

In the Hermitage, Leningrad

and is completed by wings. The position of the legs, arms, of the head thrown backwards, are in both cases so coincident that they do not, I think, leave any doubt about a direct tie between drawing and picture. The last doubt is set aside by the directions of the lines squaring the drawing for transfer; they show that the figure was meant to have the same inclination as that of the angel on the picture. Thus the drawing in question shows one of the most interesting examples of how Tintoretto used to prepare his figures on drawings. It belongs, moreover, to the number of his very rare preparatory studies for the Scuola di San Rocco, and with it one of the most important.

The next study of a standing male figure (charcoal on grey paper, 35 × 26.5 cm., Fig. IV) is also a very curious example of a

preparatory study. It is also squared, which leads one to look for it on pictures. And really the motive of the movement, the details of the pose, and the coincidence of all the fundamental lines, lead me to conclude that we have here a study for the figure of St. Justina on the picture showing camerlingues before this saint (Venice, Academia). It is known that Tintoretto used studies of male nude figures for the dressed female figures on his pictures. Our drawing, if my interpretation here expressed be right, might stand in the same row as the known studies for the Santa Maria del Orto (Hadeln 19 and 20) and the Immaculate Conception at Stuttgart (Hadeln 41).

As to the last drawing representing a flying angel blowing a trumpet (charcoal on brownish paper, 28.5 × 22 cm., Fig. V) the meaning of the figure is quite apparent. Nevertheless, and although the drawing is squared, I am not able in the limits of the material at my disposal to associate it with any definite picture of the master.



FIG. IV. STUDY FROM A MALE MODEL

By Jacopo Tintoretto

Here identified as for "St. Justina with the Camerlingues" in the Academia, Venice

In the Hermitage, Leningrad

A FINNISH ANIMALIER: JOHN RICHARD MÄNTYNEN

By KINETON PARKES



THE WOUNDED BEAR

By J. R. Mäntynen

THE other day half a dozen little schoolboys armed with bars of iron penetrated into the animal pens of a London railway goods yard and slaughtered a dozen sheep, leaving several others to die slowly in agony. This was sheer blood-lust, not to be dignified by calling it atavism, for our rude forefathers slew in the first place for food; even the chase had its origin in this, although it has deteriorated into a mere sport. The blood-lust of these little boys, temporarily turned fiends, is comparable with the lust which seizes the dog, who, regardless of his master's urgent command, dashes into a flock of sheep, not for food, but for the gratification of a foul instinct, an instinct warped by civilization. No doubt the juvenile as well as the canine killers were well fed and well housed, so that their actions must

not be mistaken for natural actions, but placed to the debit of those debasing influences which accompany the general advance of civilization.

Fortunately neither human nor animal nature can be said to be completely and absolutely cruel, as the spring of apparently cruel actions is most often a vital need. There are degrees of cruelty, but the most heinous is undoubtedly that of sophistication. The cultivated man and animal have within themselves a horrible proclivity to commit at an unguarded moment the utmost bestial savagery. This is largely the result of abnormal environment and development. The cultivated dyspeptic King Charles spaniel becomes spineless; the adored, unhygienic pom, a dirty nuisance and danger. But these results are not the faults of real animal nature, nor even of human nature,



A Finnish Animalier: John Richard Mäntynen

which even if barbaric are more or less clean and natural.

This is recognized today, and the recognition is a blessed one. Since the invention of shooting wild animals with a camera instead of a rifle, a revolution has occurred. Big-game hunters still go out after ivory and horns and skins, but the mere hunting lust has been to some, and to an increasing, extent lost. The cinema-photograph has revealed anew the

Animals are sub-human when in their natural conditions. Human nature loves an animal even when it works it for industrial ends, as the Laplander does the dog and the reindeer, the Belgian the hound, the Czechoslovakian the bullock. In the cold north the human seeks warmth among his animal friends; in Ireland the peasant shares sleeping quarters with his pig. On the Island of Scansen there are preserved the wood houses of the far north



MOTHER LYNX AND
CALF (granite)

By J. R. Mäntynen

beauty, interest and value of wild animal life, and its dignity cannot be denied. The camera has become a new sense of vision to man, and has induced a revaluation of the animal. We are not killing animals so much; we are admiring them more. They get used still as means of human adornment, but even this potent incentive to the destruction of bird and beast is less in evidence and has suffered a big change in operation. Animals and birds get stuffed and put into museums, but in reality this is because we want to admire them, not because we want to be cruel to them. In this direction our respect for animals is growing, and they are stuffed and mounted in a far better way nowadays than ever before. This is because we understand them and their structure better, and because there are now taxidermists who are not only naturalists, but artists, too, and one such is the subject of this article.

Q

in which the warmth of the cowsheds beneath arises to the dwelling quarters of the farmer and his family above. This association of the human and animal element in natural conditions is desirable. It is said that we are more humane in our attitude to animals today; I doubt, however, if it is humane to keep house dogs in London, but the fact that so many thousands are kept should point to an appreciation of animal form as such—but does it?

In the arts the animal has always played a prominent part; in painting, animals have always been used to mark a special note in subject; in sculpture, as decorative details for great monuments. Animal portraiture in painting and sculpture is common enough, but it is a feature of the art of today that the animal as a subject in art has never been so well handled, as, naturalistically, he is handled now. That is to say, the animal for the

Apollo: A Journal of the Arts

animal's sake is fully recognized, and there are artists, graphic and plastic, who are devoted to this kind of form-representation.

John Richard Mäntynen is a conspicuous example, and a peculiar one, for he developed from taxidermist to sculptor. More properly, it perhaps should be said that he developed the

gardens, though such study is, indeed, of prime value.

John Richard Mäntynen was born in 1886 at a little place in Central Finland called Pine Ridge. It was in the forests, and the boy wandered from home from time to time watching with delight the lordly elk, the bear,



ELK
(modelled for bronze)

By J. R. Mäntynen

two functions side by side, but is now devoted to the more creative, which is sculpture. The value of his scientific work is very great, and is no doubt entirely due to the intensity of the plastic sense which is his signal possession. To this has to be added the truly human and humane love for animal life which the artist possesses in an unusual degree, and the exhaustive study and research he has made in animal life in its fastnesses and remote abodes. Like all wild and semi-wild animal-lovers he has lived with them in their natural environments, rather than studied them in zoological

the lynx, and the other indigenous inhabitants of the north lands. His father was a poor farmer, with a taste for art. Neither occupations prospered in the country, and the family removed to Helsingfors. The boy missed the life of the woods, and as he passed the high windows of the Athenæum, the great cultural centre, determined on art. His father's city life was as a small joiner; his ideal for his son was watchmaking. But John Richard made a secret store of waste metals from the sale of which he saved enough to pay his first fees for art instruction. He began to carve in wood in

A Finnish Animalier: John Richard Mäntynen

his father's joinery shop; he desired a wider outlook, and so went south across the Baltic to Lübeck, where he had some further instruction; he sailed from Archangel to Spain, fighting in a sailors' brawl at Grimsby on the way, and he went to America. He studied everywhere and returned to Helsingfors, and in 1910 became taxidermist to the Finnish University Zoological Museum, being sent to Sweden to study the craft at Gothenburg

he could not love the animal so much, loved he not art the more. It is equally true that he loves the animal the more, the better it is represented in painting and sculpture. To one who is not particularly interested in animals, their form, in sculpture particularly, has an immediate appeal; a recognizable bond between the human understanding and animal nature is at once established, for there is the animal form in the round; a more instant understanding



MOTHER ELK
AND CALF

By J. R. Mäntynen

under Professor L. A. Jägerskiöld, the explorer. Here he learned the great lesson of his life, which made his success as an artist—that in the welding of technique and creation lies the secret of true art. His works in both modelling and carving certainly prove the contention, as well as the fact that he has the natural, the realistic, the right, the humane, and the human view of animal life, and the artist's view of animal form. His aim all through has been not to kill animals, but to give them lasting life, in their habit as they lived or in effigies of them when they were dead.

Now, when we come to consider the animal as the subject of art, it is evident that the animal takes on a new life in painting and sculpture. To the true lover of bird and beast, to the true lover of art, it must occur that

than a drawing or a painting commands. Even when the artist's aim has been to exploit for the purposes of decoration the suggestions of form and movement, the original source has its naturalistic appeal still, while to him who does not ask for ornament, realism is still available as the source of enjoyment. To both these appeals Mäntynen has lent his art. There is a "Lynx in Repose," carved in diorite and polished, which is distinctly a piece of decorative work, and yet it has not lost that actuality which a direct study from nature affords. This piece was the wedding gift of President Relander of Finland to the Norwegian Crown Prince Olaf and Princess Martha.

In Great Britain there are but few animals of the wild; the fox and the badger are at the

Apollo: A Journal of the Arts

head of them, both of the earth; the British sky has for the moment the eagle, but the national British beast is the lion, of which our



BEAR AND FISHES FOUNTAIN GROUP
By J. R. Mäntynen

land possesses no example. In the Scandinavian countries and in Finland there are the elk, the reindeer, the bear, and the lynx, all typical of the lands north of the Baltic, and in the art of these lands, particularly in the sculpture, these animals naturally and forcibly appear. The elk itself is of noble form; the form of something gigantic, something unwieldy, but not clumsy like the hippopotamus, the kangaroo, the camel or the giraffe. The bear is a clumsy fellow, but an engaging one; the lynx is ugly of feature but subtly feline in form. Mäntynen has stood up to his middle in some one or other of the thousand lakes of

Suomi and watched the shy, kingly elk; shy, perhaps, but inquiring on occasion, for once the elks came down, ten of them in a troupe, to within a few miles of Helsingfors, where the sculptor lived, and trampled on his strawberry beds.

He has tracked the she-bear to her lair; he has watched that skilful fisher, the he-bear, in the pools and streams, retrieving food for his family. Standing in the water he clutches at the fish as they swim by him, flinging his catches on to the bank for the waiting and expectant members of his family. But no one of them eats until the fishing is finished, and then there is a family meal. He has watched the bear at an anthill; he has seen a pair of them on their golden-wedding trip. He has fled from the bear in a rage; from the wounded bear. He has encountered the angry lynx, and the loving lynx, too, for the lynx is a savage lover. He has seen the ways of the lynx with its young; he has watched it sitting placid and wise and crafty, a statue in being, offering the allurements of simplification in granite ready in the model for the attack of the carver, fit subject for the chisels of the ancient Egyptian artist. That artist is reincarnated in J. R.



HEIFER ELK (bronze)

By J. R. Mäntynen

A Finnish Animalier: John Richard Mäntynen

Mäntynen; he works as his predecessor did, direct from the model, though, indeed, not always in the wild, for he by no means disdains the living model in captivity as the work of observation and portraiture is there rendered less difficult to the animalier.

Mäntynen's carving was instinctive with him, for he cut things in wood from his early

also; he has always preferred the native animals of his own country, but has modelled also the lion, the bison, and others. He has also definitely preferred the purely natural materials for his carvings, particularly mahogany and granite. Most of his portraits are life-size and in the round, but in the dynamic, forceful "Wooing-Trip of the Elks" of 1924, carved in



THE LYNX SITTING

(carved in granite)

By J. R. Mäntynen

years. His serious introduction to modelling (of which he made use in his taxidermy work) was under the auspices of Alpo Sailo, one of the older Finnish sculptors. Another teacher to whom he owed his best lessons in graphic was Axel Gallen-Kallela, traveller and painter in the wilds of Africa, whose knowledge and love of animals was a distinct factor in the development of Mäntynen's art. Realistic animalier as he is, he has not neglected the animal sculpture of the past: that of Barye holds him; he was fascinated by the Colleoni. He has made artistic journeys both in France and Italy, and Donatello's revelation stunned him. Rationalistic as his art is, it is nationalistic

redwood, he resorted to relief, resulting in a great panel resembling those of Assyria.

Carving or modelling—all is the same to Mäntynen as long as he reaches the kind of form he has in view. Some subjects appeal to him as plastic, in others the glyptic urge is paramount, but never does he confuse the one with the other. For example, the weighty body of the elk standing on its thin legs is best supported in bronze; the static pose of the lynx and its compact, if stealthy, contours and its short legs is best rendered in terms of the chisel in mahogany; the heavy, massive, squatting form of the bear in diorite. The artist is invariably consistent.

GREEK ARMORIAL BEARINGS AND THEIR INFLUENCE ON EUROPEAN HERALDRY

By WILLIAM LOFTUS HARE



FIG. I. DOVE PANTHER GOAT PETAL VORTEX THUNDERBOLT SILENUS

ALMOST every book on heraldry informs its readers that the art had its origin about the early Middle Ages, and collected its symbols during the Crusades. The truth is that, as some of the oldest armorials witness, heraldry was fully developed by the fourteenth century, and, except for natural developments, has hardly changed in any of its main principles. As to its origin we go back to the Greeks.

Without further preface I will at once refer to the documents and monuments which are our witnesses to the extensive use by the Greeks of devices drawn on their military shields. The literary references to ancient armorial bearings, though clear and sufficient, would be tantalizingly brief if it were not for the fact that we have in the vase paintings thousands of drawings which enable us to form a true conception of the system then in vogue. Dr. Chase's catalogue ("Harvard Studies in Classical Philology, 1902") gives a list of over 250 distinct types which are multiplied many times in the museum collections in various cities of the world.

One fact is curious: that no treatise on the subject, either military or artistic, seems to exist in the Greek writings. Classic authors did not foresee that the time would come when we would wish to have descriptive information on a practice which was evidently so universal that no writer thought fit to record it.

On the convex surface of the Homeric shield there was frequently an emblem which bore the common name *sema* for a sign or mark by which anything is identified. This element of identification was important, for the device was to give a clue to the personality of the warrior who bore it, and whose face was partly hidden by his

casque. In historical times the shield-device was known as *episemon*. The Homeric poems contain references to the devices which were supposed to have been used by Æneas, Athene, Agamemnon, Sarpedon, and Achilles. Hesiod preserves a full description of the shield of Herakles, and Pindar mentions the emblem of Alcmaeon; but the fullest literary particulars are given, in "The Seven against Thebes" and "The Phœnician Maidens," by Æschylus and Euripides respectively. Virgil has a few words on the subject and, finally, Plutarch also, in the life of Alcibiades.

Before attempting to trace the heraldic life-history of some of the most interesting Greek devices, I will give a bare list of those only which, in some form, reappear as charges on European fields, namely:

Anchor, ball (one to nine), beetle, bird, boar, bull, bull's head, centaur, cock, crab, crescent (one to five), cross, dog, dolphin, dove, eagle, fawn, flower, goat, griffin, hand, hare, head of wheat, horn, horse, horse (winged), horse's head, horseman, leaf, leg and three legs (*à triskele*), lion, lion's head, man, owl, panther, panther's head, prow of ship, ram, ring, rosette, scorpion, serpent, sphinx, stag, star or stars, swan, thunderbolt, tortoise, trident, wheel (and winged), wolf, wolf's head, and a wreath of ivy. Many devices contain several of the above emblems on one shield.

I only need to ask whether it can be a pure coincidence that about sixty of the most familiar charges in European heraldry should be seen on Greek shields drawn as long ago as the sixth century B.C. Must there not be some historical connection?

The work of the vase-painters is a subject which

Greek Armorial Bearings

stands by itself, and would be of great interest to readers of APOLLO; but I must not enter upon it here except to say that the names of about forty or fifty artists are known and their mastery of every detail of Greek life is seen to be so true that we must accept the data they give us

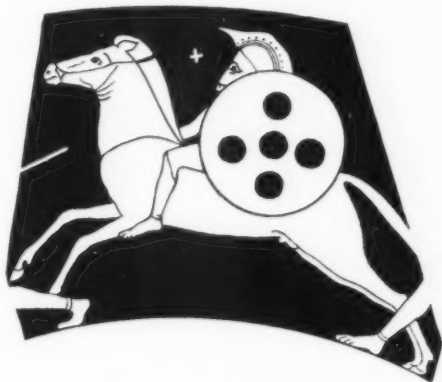


FIG. II. FIVE PELLETS

in respect to shield-devices. They represent those in contemporary use, and no doubt recall others that were then already historical or traditional. Indeed, it is possible that vase-painting and shield-painting were allied crafts carried on by the same schools or persons.

I will now give some particulars of the most common devices employed beginning with the simplest.

The Pellet or Bezant.—In Dr. Chase's catalogue there are 39 types of shield devices and 83 separate specimens containing one to nine circular discs which appear as



FIG. III. BOSS AND THREE PELLETS

part of the decoration. I am convinced that they were, in the first place, connected with the structure of the shield, which was made of several thicknesses of oxhide held together by a band of metal on the circumference, and fastened with a number of bronze rivets or bosses. The inner side of the shield, however, had a handle which would need to be fastened to strong plates of metal,

riveted from the front. In 28 cases there are two such discs to secure the handle, as I think; in 11 cases there are three where the handle may have been triangular; in 16 there are four where the handles could be square.

I am led also to speculate on the possibility of the ball

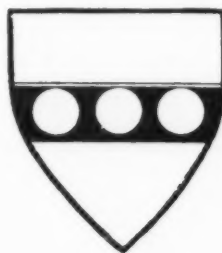


FIG. IV. RICH D'CORNWAILE. THREE BEZANTS

or pellet being a numerical sign for regimental use, though there is no literary authority for this idea.

Turning to medieval heraldry, we observe that the field, or part of it, is often decorated with a number of "roundles" or coloured discs of remarkable resemblance to the Greek usage. The roundle is called *torteau* when red, *hurt* when blue, *pomeis* when green, *golpe* when purple, and a *pellet* or *ogress* when black. We discern the connection between the ancient and later forms when we learn that the silver roundle was called *plate* and the



FIG. V. BULL'S HEAD ON SHIELD OF GERON

gold one a *bezant*, this last being the name of a Byzantine gold coin circulated in the east of Europe. Roundles were frequently used in the border of European shields.

Thus we trace the modern roundle back to the shields reputed to be borne by the warriors before Troy! The resemblance is obvious in our comparative illustrations.

The Boar.—The dangerous tusker was a favourite

Apollo: A Journal of the Arts

with the Greek artists; Amaris, Euxitheos, and Oltos draw him in full; Cachrylion and Euphronius provide him with wings; others are satisfied with half his body, and Exekias cuts off his head. The boar can be seen on a fine Anglo-Saxon shield in the British Museum and everywhere in European heraldry.



FIG. VI. CENTAUR

The Bull.—The full body of this animal, so strong and so fierce, appears on a few of our shields, notably those of Pirithous and Menelaus. The bull was sacred to Apollo, and is found, as to its forepart, on four shields. The animal's head, however, was most popular and remains on vases from the early geometrical to the Athenian period, to the number of thirty-four. The use of shield devices by the Northern races of Europe would inevitably find in the bull and his head appropriate symbols of military vigour, and with the advent of polite heraldry the charge multiplies beyond counting. No claim can be substantiated that the European bull in heraldry was necessarily derived from the Greeks; but, on the other hand, it is very reasonable to suppose that he came with the crowd

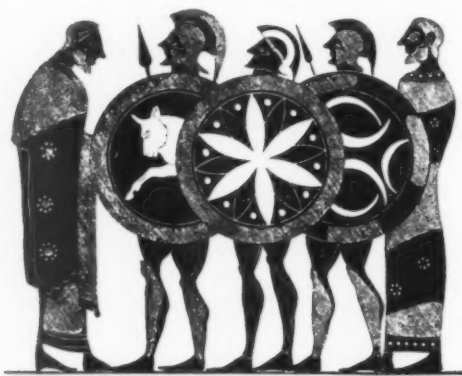


FIG. VII. BULL, FLOWER AND CRESCENTS

of dangerous monsters and inoffensive creatures from Greek originals.

The Centaur.—There are eight extant examples of the man-horse in the vase collections. This mythical creature was supposed to have its habitat in Thessaly, where the Greeks first met with the horse and its rider; they appear

to have fallen into the same error as the Aztecs, who thought the animal and the armed rider to be one creature. The centaur fought with a branch of a tree or hurled huge stones, and is traditionally represented thus on the shield-devices. Kæneas confronts the battling centaurs with their own picture; Demophon and Achilles also use



FIG. VIII. SIR WM. DE BERKROLLES. CRESCENTS

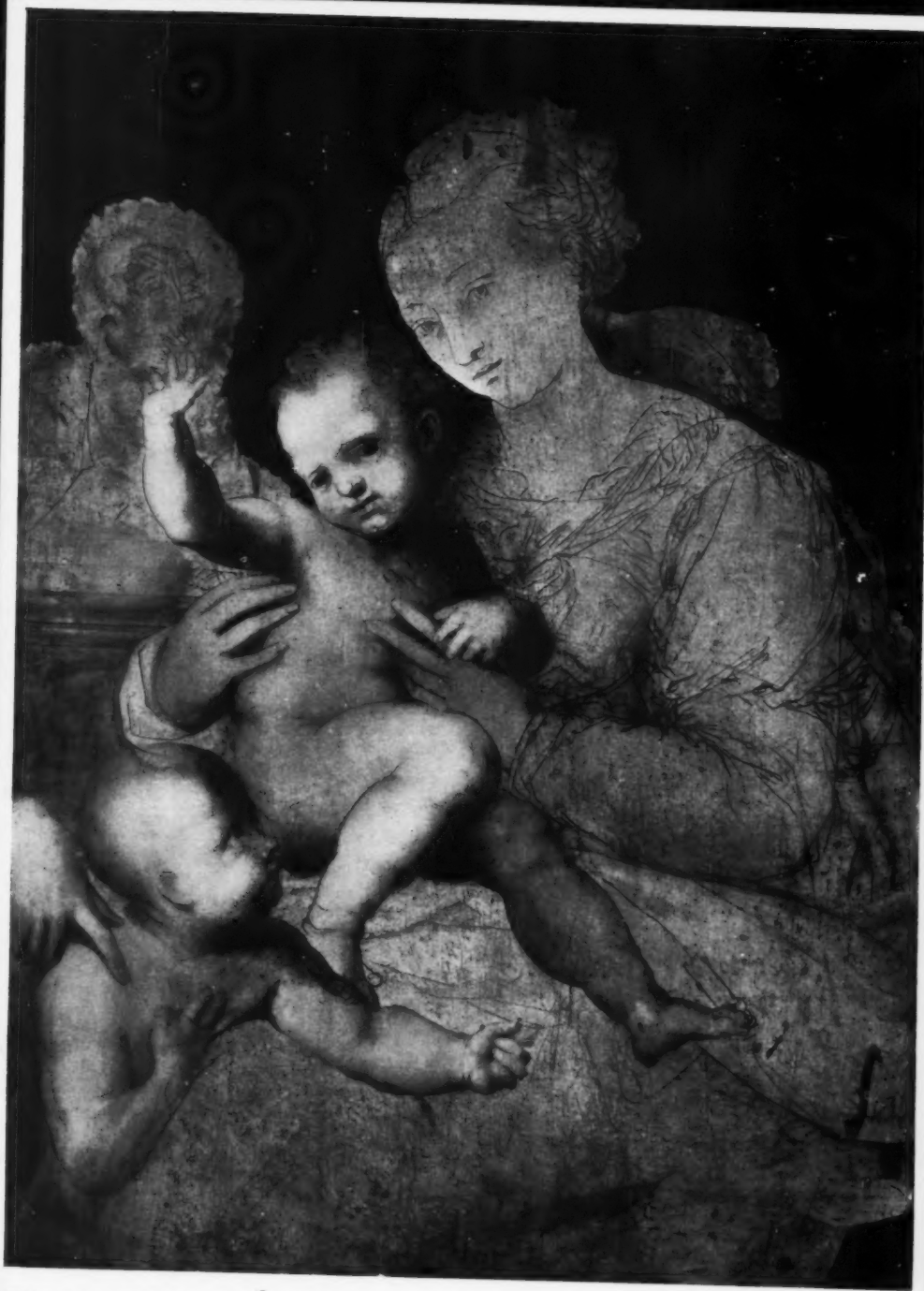
it. As a charge on European shields the centaur could have come from nowhere but Greek lands, and it is reasonable to suppose that north-western warriors brought him thence either through the Scandinavian visitants to the Aegean, or later at the time of the Crusades. The fact that the centaur-archer appeared on the shield of King Stephen of England, the last of the Norman line, is sufficient for our present purpose.

The Crescent.—In the popular phrase "the Cross and the Crescent" we are led to believe that these two symbols



FIG. IX. FLYING DOLPHIN

belong to Christianity and Islam respectively, and stand in opposition. Originally, the crescent moon was frequently used by Greek warriors singly or to the number of six, as shown in my example. Of this device there are



THE MADONNA AND CHILD

By Fra Bartolomeo

A recent acquisition by The National Art-Collections Fund
(See page 188)

Greek Armorial Bearings

fourteen specimens. It was natural that, in company with other emblems, this one should eventually continue in use in the Byzantine Empire, for long the repository of classic culture. Indeed, it became a distinctly Christian emblem and was worn upturned on their helmets by the guards of the imperial city. When the Moslems conquered

warriors at least twenty-four times, judging by the remains of pottery before our present eyes. It was given by the artists to Geryon, Diomedes, Glaucus, Athene, Amazons, a giant, and Achilles, while Hector bears it in his contest with Menelaus.



FIG. X. EAGLE AND SERPENT

the Greek Empire, they, contrary to their religious tenets against pictorial art, did what European and other warriors had done before them: placed the symbol of the defeated enemy on their shields and flags, where it remains to this day in Turkey, Persia, and other lands of the East. Crusaders, in their turn and for a time, "conquered the Crescent by the Cross," and in this way, I believe, the emblem crept into European use and is found everywhere in Western heraldry.

The Dolphin.—Thirteen examples of this aquatic animal are known to students of vase paintings. It is borne by Athene, Achilles, and many warriors. The famous artists, Epiktetos and Pamphaios, employed it, and a beautiful winged dolphin appears on the shield



FIG. XI. GOATS *AFFRONTÉS* from the grave of Queen Shub-ad at Ur

of the Amazon Hippolyta attributed to Euphronius. It would naturally have found its way on to the arms of European soldiers with the rest of the heraldic family, where it is often seen in pairs gracefully curved.

The Eagle.—The king of birds, descending mysteriously from the clouds, was, in most ancient times, regarded as the messenger of Zeus. It was a native of the rocky lands of Hellas, and swooped down on to the shield of



FIG. XII. RAMS *AFFRONTÉS* ON BÆOTIAN SHIELD

A very remarkable form of the eagle is seen in five examples where the bird is carrying a serpent in his claws. This is distinctly a Persian symbol and may have been derived from military contest with that great people.

I have nowhere seen the familiar two-headed eagle on Greek paintings, but it is known to have been employed in Eastern lands. Arsacades the Parthian bore it; Hittite



FIG. XIII. PANTHER ON THE SHIELD OF PATROCLUS

remains at Ptera preserve this form which passed to the Western Empire in 1345 and so to the Imperial houses of Russia (1558), Germany, and Austria. The eagle is found in hundreds of armorial bearings, especially on the Continent of Europe.

Apollo: A Journal of the Arts

The Horse.—Thirty-four examples of the horse are known on shield-devices of the Greeks, and he might normally gallop on to any European shield whensoever he came to be known. But his winged brother, Pegasus, the son of the dying Medusa, could only come from



FIG. XIV. PANTHERS ON THE SHIELD OF PELEUS

Hellas, where he was favoured by Athene, Achilles, Hector, Acamas, and others. Thence he arrived in these lands and now, by wing or hoof, disports himself among the lawyers of the Middle Temple.

A curious and unexpected heraldic use was made of the horse when he was cut in two by some Hellenic Munchausen. The forepart lives on the shields of four warriors and the hind part on four others, a practice



FIG. XV. COCKS, RAM AND SWAN

which, I think, our heraldists did not copy. What is the explanation?

Smaller Animals.—Military use was made by the Greeks of less dangerous creatures. The goat, the ram, and the fox occur in various proportions, from the whole body to the head only; they wander, butt, and creep on the shields of Western families to infinity.

Birds.—The domestic cock appears very frequently on the vase-paintings and is seen perched on duplicate pedestals, *affronté*, as the heraldists say, in vocal support

of the goddess Athene. Twelve examples of the creature are found on warriors' shields, including one borne by the noble Hector. The owl also accompanies the protectress of Athens and is carried on her hand. Twice the night-bird stands with upraised wings on a shield device and, as numismatists know, she is familiar to Athenian coinage.



FIG. XVI. SIR RICHARD DE COKFELD, 1297-8
FOUR COCKS

The swan is not frequent on Greek armour, but appears gracefully on some shields. Naturally, Cycnus bears it, illustrating the punning propensity of the ancient Greeks. (Likewise, Sir Joseph Cockfield, lying in Ashbourne Church, displays the strutting cock.) The dove flits quietly by on many a shield, while the quail and his mate search for food, while the peltast who bears them defends himself with his crescent-shaped buckler.

The Sphinx.—This creature was the Terror of Thebes, the Boeotian city, before Œdipus deprived her of her power; but she left her memory on many a shield and

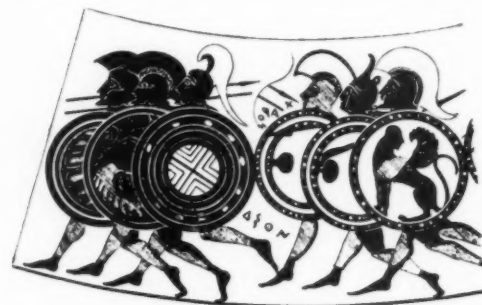


FIG. XVII. CARTWHEEL, SHIELDS AND SPHINX

failed to defend the beautiful Parthenopæus who fell at the Neistan Gate. The appearance of the sphinx on Boeotian shields is perhaps a reminiscence of her vanquishment by Œdipus, but why she should appear on a dozen English armorials is another question. No one can claim her as a native of these isles.

The Serpent.—The same may almost be said of the creeping one who writhes on many a British shield. In Hellas the reptile was sacred to Athene who naturally bore it. At the sack of Troy, Ares used it as his device. Many shields had the serpent's jaws open and projecting

Greek Armorial Bearings

threateningly from the central boss, carved in bronze.

The Triskeles.—If my readers are already partly convinced of the soundness of my general thesis that European heraldry was dependent upon Hellenic armorial bearings, I think I can pull them over the line by my closing example. The human leg, like the eye, hand, head, and arm, appears many times in museum collections.



FIG. XVIII. SERPENT

Also, it is found twelve times *à triskele* on the shields of gods, giants, and men. It is obvious that the triple form is a development, in this case as in all others, from the single form, and I cannot accept Mr. S. G. Seltman's



FIG. XIX. SINGLE LEG AND TRISKELES

suggestion * that the single leg is "shorthand" for the triskeles. To argue thus would require us to say the same of the hundreds of charges that appear singly, and are multiplied two, three, or four times.

* *Athens, its History and Coinage.*

I note with interest that Mr. Seltman argues that the family of the Alcmaeonidae were nicknamed "whitelegs" on account of their use of the triskeles symbol. If that were so, the *whiteness* must have been attributed to the drawings on the darker grounds of the shields; it could not have described the many stamped designs on coins. Moreover, the term "whitelegs" would not be



FIG. XX. ATHENE OVERTHROWING ENKELADOS BEARING TRISKELES

necessarily applied to the device of *three legs*, but to those warriors who bore one or more *white legs* on their shields. Mr. Seltman's further hint that Alcmaeon had "crooked legs" is even more astray from probability. The legs on the shields are finely drawn, and are bent as in running: they are not "crooked." If Alcmaeon's legs had been deformed, he would not have been so proud of them as to put them on his shield.

The Athenian triskeles in each case show three *bare*

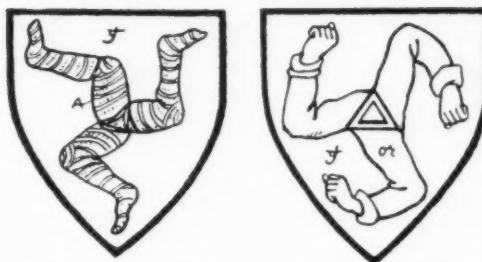


FIG. XXI. KING OF MAN AND RICHARD TREMAYNE

legs joined. We next meet with the emblem in Sicily and especially at Syracuse, which was colonized by Corinthians in 757 B.C. The city was ruled by Agathocles until about 310 B.C., and his coinage employs the triskeles *stockinged*. Likewise it appears on the coins of Caulonia, Panormos, and Derrones. From Sicily the device travelled to the Isle of Man at the hands of the Northmen who ruled both islands for several centuries.

Apollo: A Journal of the Arts

Here it appears *stockinged and gartered*, and in the Stanley arms three legs are *gartered in mail armour and spurred*.

To complete the tale of the triskeles, a few details of its later distribution in English and Scottish heraldry may be given. The three legs were borne on the arms of the English governors, Henry de Bello Monte (Beaumont), Lord of Man in 1310 (Edward II), and Thomas Randolph, Earl of Moray, to whom Bruce granted the island in the same reign (1313). Scottish families claiming descent from the Scandinavian Kings of Man bear the three legs and a ship on their arms. The ship is the arms of Sodor (i.e. the "South Isles") and Man. The triskeles appears in Scottish heraldry on many other shields.

It is worth another sentence or two to say that Western heraldic art falls into four main sections: (1) "Honourable ordinaries" of seven kinds are coloured spaces and shapes on the main field. Of these the Greeks knew nothing. (2) "Subordinate ordinaries" are of three kinds, including "borders," which last I should allow the Greeks to have used in making the framework of their shields to be part of the design. (3) "Roundels" certainly were employed by the Greeks in profusion.

Coming to (4) "Common charges," we find them described as "chimerical and celestial animals" and "artificial charges." Clearly, the Greeks employed these common charges more than any other.

I will add that early medieval heraldry, after it had passed the strictly military stage and had entered upon a scientific and artistic career, was more like the Greek originals than the complicated heraldry of later centuries. In the *Codex Manesse*, for example, already noticed in the pages of *APOLLO*, of the hundred and fifty drawings of coats-of-arms nearly all are "common charges" on a single field. There is little indication of honourable or subordinate ordinaries. Nearly every king, knight, squire, or poet in the *Codex Manesse* was satisfied with a device as simple as those used by the Greeks. We should be warranted by this fact to believe that the simple charges are the earlier elements, ordinaries are added later, while the system of quartering unknown to the Greeks, and present in about half a dozen in the *Codex Manesse*, came next. With this the elaborate "heraldic achievements" became possible and frequent in later times.

I satisfy myself with supplying two illustrations of the most striking emblems in the book.

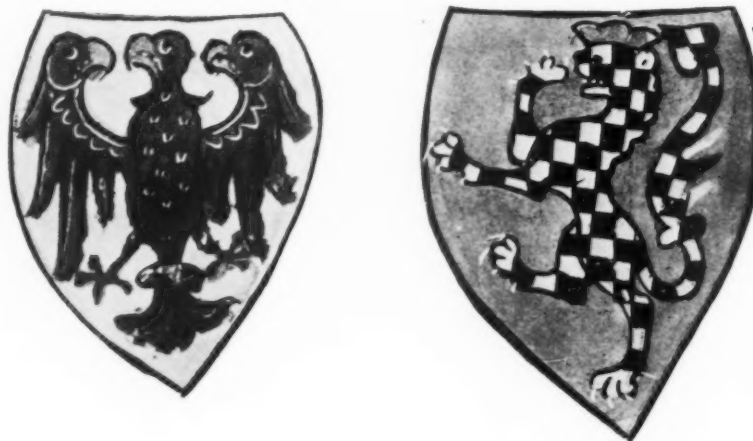
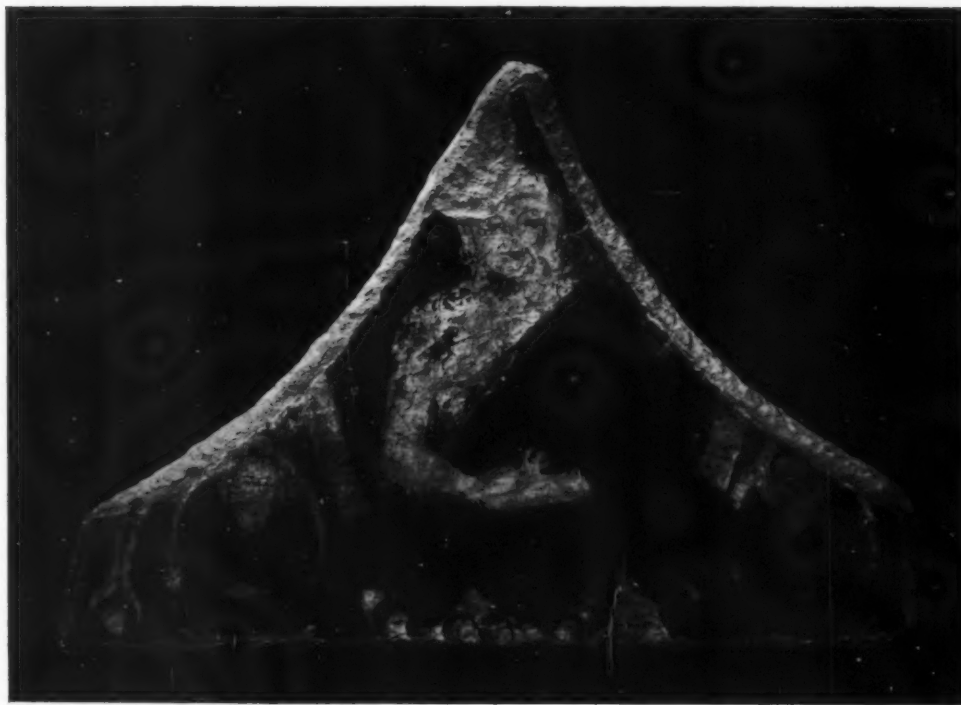


FIG. XXII. TWO MEDIEVAL COMMON CHARGES
from the *Codex Manesse*

THE NEW ARRANGEMENT OF THE MUSÉE GUIMET

By FRITZ NEUGASS



FRESCO (FIFTH CENTURY) FROM KAKRAK

Bought by the Hackin-Carl Expedition, 1930

THE Musée Guimet, which contains the most famous treasures of Asiatic art, was up to now so overcrowded and badly lighted that it was difficult to study its masterpieces. Also, the musée had in the last few years received so many new acquisitions that it was impossible to find space for these.

Amongst the works exhibited were many second- and third-class artisan-like pieces, and a careful choice had to be made in order that only the masterpieces should take up available room. Now the Musée Guimet may be considered as one of the most up-to-date French museums, and certainly the most modern museum for Oriental art in Europe. This ancient museum for the history of religions was turned into an instructive exhibition of Far-Eastern archæology.

New lively colours are rejuvenating the walls, formerly dark, and the lighting of the rooms comes indirectly from the ceiling. The socles are also light-coloured and the works are so placed as to be looked at, as far as possible, at their original level. Moreover, maps and plans are provided to acquaint the visitors with the geography of the far-distant lands from where these pieces were brought, as also general views of the buildings from which the sculptures were taken.

It is interesting to point out that, for a didactic purpose, the museum has collected reproductions of works of different styles.

Owing to the rich collections of the museum, it has been possible, in studying the development of Oriental art in different countries, to free oneself from ancient theories, and so trace a new evolution of Khmer art.

Till lately it was generally conceded that Khmer art had evolved towards the end of the tenth century into an archaic art which could be compared to the archaism of the Hellenistic period. The Bayon style, which was considered as the apogee of Khmer art, was given as earlier than it really is. The age of this art has always been a matter of astonishment, but now Messieurs Stern and Coedes have definitely affirmed that the art in question is three centuries younger. This art seems to be the accomplishment of a continual evolution.

Amongst the principal pieces presented by the museum are the fragments of the Kakrak frescoes. These belong to the first half of the fifth century and were brought from Afghanistan.

There were very few Buddhist paintings, and for this reason these frescoes are priceless. They come from a grotto dug in the rocks, an excavation used by the first

Apollo: A Journal of the Arts

Buddhists in the practice of their religion. We see a seated Buddha surrounded by some saints and worshippers. The colour of this painting is wonderfully fresh—the rhythm is so mighty that one forgets the lack of perspective. As regards the drawing and expression, these are so delicate that it is impossible to compare these



THE BUDDHA

School of Amaravati, third century

frescoes with the contemporary Christian mosaic works, ivories and miniatures. At this time civilization was much more developed in the Far East than in the West.

During the third century—whilst in Europe art lived on the inheritance of antiquity, and even fell short of it—the Amaravati school produced some very original masterpieces; these figures, in spite of the stiffness of their attitudes, show a very developed art. Do they not resemble the stately statues of the mosaic and even of the Chartres portals? The very rich ornamental architecture of the grounds evokes the Ravenna mosaic works.

How close a relationship can one notice between the Mediterranean and Asiatic arts! More striking are the affinities between this Greek-Buddhist art and the French school of the "Smile," pride of Reims. However, it is fair to point out that this former art stretches from Afghanistan to Chinese Turkestan between the third and fifth centuries, while our artists find their expression eight centuries later.

One knows that, following the conquests of Alexander, India fell into the power of Greek princes established in Bactrian. During a century and a half (from the second to the middle of the first century before our era) the valley of Kabul and the Punjab remained Greek territory. In these regions where Buddhism had found, as it were, a second fatherland, and where religious fervour has borne witness to us by the multitude of ancient monasteries as well as by textual testimony, the artistic Greeks having entered the service of the religion of Cakya-muni, imposed, with authority, their canons and their plastic conceptions.

It is not only in Afghanistan that one finds this style impregnated with the art of the Mediterranean; we again find this little head made of the same material and identical in composition, but of a later period—from the sixth to the eighth centuries—advancing towards the Extreme East. We find Tumshuq, Koutcha, Tourfan and Touen-Houang, new centres of production, works in the Greek-Buddhist style. They are, for the greater part, plaster heads, some of which, however, are in colour and originate from Buddhist cultural circles of about the fourth century A.D. As Oriental archæology is not in a very advanced state, it is extremely difficult to give precise chronological indications, or to say what school of art these heads represent, as well as to give their iconographical meaning. Since there was no such thing as laic art at this period, the motives are all religious and represent for the greater part Bodhisattvas, i.e. Prince Gotama before becoming subject to his illumination. Other heads show us Buddha after this transformation, for they bear in the middle of the forehead the small circle which is the sign of the deity. Heads of women and girls were also found among the ruins of some temples, but their meaning has not yet been explained.

It is supposed that they are likenesses of donors to the temple, who wished to have their statues near that of their god. Classification is rendered all the more difficult by the strange robes, crowns and other head-dresses worn by these small statues, which have no direct relation to any culture known to us. The fact that only heads have been found probably has its explanation in this, that at the period of the migration of peoples the Eastern tribes, on their passage towards the West, simply knocked off the heads of the statues without troubling about further destruction. Later, when the Mussulmans began to spread eastwards to preach the teachings of the Prophet, they naturally destroyed every Buddhist temple and monument in their path. Only the heads—buried in the sands—escaped, and have come down to us as the sole reminders of a polished, but entirely forgotten, culture.

Khmer art developed independently of Western influences; and as we follow its evolution from the sixth up to the thirteenth century of our era, we are surprised at the great transformation it underwent.

The Pre-Angkorian art—from the end of the sixth century to the beginning of the ninth—is influenced to



A BODHISATTVA FROM NORTH INDIA. *Eighth century*
Musée Guimet, Paris

APR 12 1964
F. H. C. 107
DANDY

The New Arrangement of the Musée Guimet



HEAD OF THE BUDDHA FROM ANGKOR



SMALL HEAD IN STUCCO FROM HADDA,
AFGHANISTAN
Third to fifth century



HEAD FROM ANGKOR-VAT
Twelfth century



SIAMESE HEAD (BRONZE) *Tenth to thirteenth century*

Apollo: A Journal of the Arts

such a degree by the Indian statues where are mingled so much gentleness with rigidity and slender elegance. But Khmer art detaches itself rapidly from foreign influences. The Lo-Lei and Koh-Ker arts—middle of ninth to beginning of tenth centuries—already show an independent and original style. One still sees much



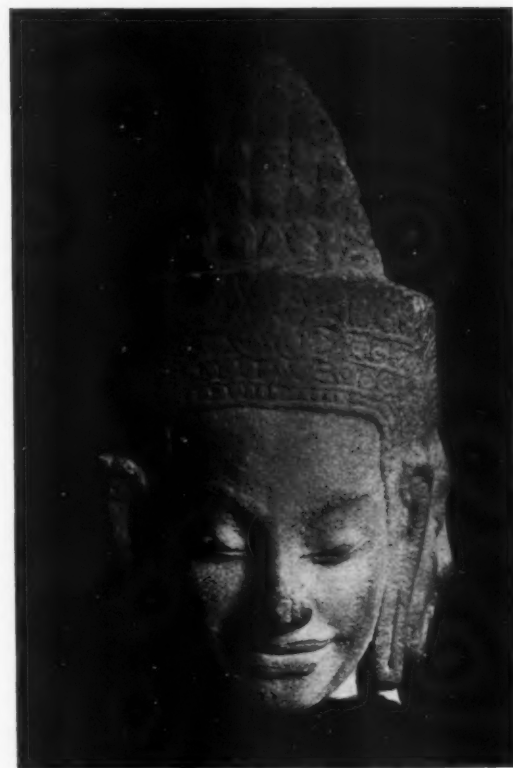
HEAD OF A GOD FROM HADDA, AFGHANISTAN
Barthoux Expedition. Third to fifth century

lack of skill and heaviness in the treatment of the heads and expressionless faces; but the modelling of the bodies is of an undeniable force. The art of Angkor-Vat—towards the middle of the twelfth century—with its powerful heads, already prepares the way for the style of the Bayon. It is only lately that we have been able to discern the exact evolution of Angkorian art. According to Monsieur Stern, attached to the Musée Guimet, two different styles are now recognized, following one after the other. In primitive Angkorian art the heads are more archaic, the arch of the eyebrows is straight, almost horizontal, and forms a projection above the deep-set eyes. The eyes and the mouth are surrounded with a double line, and the moustache, as well as the beard—which are frequently found at this epoch—are designed rather than done in relief. The eyes are open and the expression of the face is of an austere gravity. This latter recalls the serious attitudes of the sculptures on the tympana of the temple of Aegina, which are equally the commencement of an art which was to be developed up to its highest perfection—Grecian art. The second stage of Angkorian art has no longer the double outlines of the primitive style. The mouth is no longer compressed, but is lightly touched with a smile, the smile so peculiar to Khmer art. The eyebrows are curved and softened, the oblique eyes are

closed. This one can never find in the primitive style. The moustache does not appear and the beard is reduced to a "goatee," while the expression of the face is broadened. Also it will not be difficult to prove the artistic development in the details of costume, head-dress, and in the emblems of iconography. Alongside of purity of line and magisterial strength of modelling is found the enigmatic smile in which one imagines he can read detachment from the terrestrial world and at the same time an immense compassion for humanity. And, above all, there reigns a perfect serenity. Beside the sculptures are found fragments of architecture, pilasters, little columns and decorative animals—elements inseparable from Khmer architecture. Alongside of Khmer and Greek-Buddhist art are found masterpieces of the art of the Indian Archipelago, and also of Central Asia, Thibet, China and Japan.

Of Javan art must be mentioned specially the precious collection of little bronzes of the ninth century, pure masterpieces in elegance of line, fullness of form, and the quality of their delicate modelling.

France may be congratulated on having gathered together so rich and beautiful a collection and to have arranged them in their places in such a perfect manner. We must wish that this good management of a musée will serve as an example to others which have so much need of being organized and modernized. Then France, with her rich collections, could become the most exemplary country in the world of art.



HEAD WITH THREE ASPECTS
End of twelfth century

Khmer Art



A GEORGE I SIDE-HANDLED COFFEE-POT WITH FINELY MOULDED BORDERS
AND ENGRAVING

*By Paul Lamerie, 1725. (8½ inches high)
By permission of Mr. S. J. Phillips, London*

BOOK REVIEWS



PALAZZO BERNARDI, MICHELETTI, LUCCA

From *Renaissance Palaces of Northern Italy and Tuscany*, published by Messrs. B. T. Batsford, Ltd.

RENAISSANCE PALACES OF NORTHERN ITALY AND TUSCANY, with some examples of earlier styles from the thirteenth to the seventeenth century; revised reissue edited by DR. A. HAUPT, G.B. (B. T. Batsford, Ltd.) Three volumes, £2 15s. each, or £7 10s. the set.

It is an almost melancholy pleasure to turn over the pages of these three handsome volumes and to reflect that the glories of the Renaissance are quickly becoming relics of an even remoter and more irrelevant past. It is true that there are still architects who build in a more or less modified Renaissance style, and to whom, therefore, these splendid books will serve as a source of inspiration and practical information. But already there is an ever-increasing chorus who are censuring these traditionalists with an impatient: *quousque tandem?* Reinforced concrete, steel and glass, new exploitation of strains and stresses, are all contributing to new forms in architectural construction, and the disappearance of more or less autocratic patrons defying both the laws of economics and of humanity makes palatial splendours ever less and less attainable.

S

It is, however, the lover of art and the student of history who will find never-ending interest and delight in this book, perhaps even more than in the buildings themselves. Time and weather have in many cases wrought changes in the buildings, and the accidents of light often obscure the architectural details in which these buildings abound. The plates make all these things clear, and comparison of architectural planning and detail features very much easier, and therefore fruitful.

These three volumes are a revised reissue of Professors Raschdorff and Reinhardt's "Northern Italian Palace Architecture." The new edition by Dr. A. Haupt is smaller in dimensions than the original edition, but the plates are equally excellent and the price, £7 10s., against the original £45, brings it within the reach of libraries and private persons with moderate means, more especially as each volume is obtainable separately.

Sanmicheli, Palladio, Alessi, Sangallo, Vasari, in fact the chief architects of Renaissance Italy, are represented

175

Apollo: A Journal of the Arts

by typical works, arranged in the following order:—

Volume I, Tuscany, contains 160 plates from palaces in Florence, Pisa, Siena, Piacenza, S. Gimignano, Montepulciano, Pistoia, Lucca, Massa.

Volume II, Venetia, an equal number from the following cities: Venice, Verona, Mantua, Vicenza, Padua.

Volume III, Lombardy and Emilia, with the same number of plates, includes Bologna, Ferrara, Modena, Piacenza, Cremona, Parma, Bergamo, Brescia, Milan, Turin and Genoa. The plates consist of photographic reproductions of the actual buildings and of specially prepared measured drawings of plans, elevations, architectural detail and ornament, and are accompanied by a concise historical and descriptive text.

As Messrs. B. T. Batsford, Ltd., are the publishers there is no need to dwell on the fact that the publication is unexceptionable in respect of typographic reproduction and binding.

RUBENS, PAINTER AND DIPLOMAT, by EMILE CAMMAERTS, Professor of Belgian Studies in the University of London. (Faber and Faber.) 15s. net.

Professor Cammaerts is really unjustifiably modest about this book which, whilst interesting the "general reader" will also delight the student. It constitutes, as it were, a picture of Rubens drawn firmly, designed as a convincing whole, and filled in with just the right amount of detail, based almost entirely on documentary facts, and reinforced by sensitive conjecture only where the unity of the picture demands it. He makes Rubens live again, and with him an epoch so vastly different from our own as to be almost unintelligible, so full of incompatibles does it appear. Rubens, a devout Catholic, painting religious devotion and pagan orgies with equal and, one might say, with identical fervour; Rubens, a courtier and a diplomatist, but at the same time a shrewd and even haggling purveyor of pictures; Rubens, a man of taste and culture, clothing the classical spirit with a healthy and even coarse Flemish body. The author makes him intelligible to us, and does this, not by biased praise, but by his critical acumen. Moreover, Professor Cammaerts' English is in itself a pleasure to read. The following excerpt may serve as a proof of the virtues which distinguish this agreeable and welcome addition to the already vast Rubens literature:—

"Rubens' personality should be measured by breadth rather than by height. If the word could be so used, he would not only be one of the 'broadest' artists of the Renaissance, equally successful in every branch and subject of his art, but the 'broadest' man that ever lived. Although in certain features he stands unsurpassed as a painter, some masters have outdistanced him in others, and no doubt there were, even during his lifetime, finer scholars, greater statesmen, and possibly men more entirely devoted to their families. But in some way he managed to combine the life of the most productive artist of the seventeenth century with that of a scholar and collector who carried on active correspondence with the finest intellects of his time; of a diplomat who pursued successfully, and in most difficult circumstances, delicate negotiations with the three principal Courts of Europe; and of a husband and father who spread contentment and happiness among his two families and contrived to live

two great love stories without damaging his faith or his serene philosophy."

This little gem of summarization will send many of our readers to the book itself.

ENGLISH PAINTING FROM THE SEVENTH CENTURY TO THE PRESENT DAY, by CHARLES JOHNSON, M.A. (Geo. Bell & Sons.) 15s. net.

Mr. Charles Johnson, official lecturer at the National Gallery, has here undertaken an ambitious piece of work that has involved him in a considerable number of difficulties. They begin with the very title, "English Painting," which can mean, and is perhaps intended to mean, "painting by Englishmen." But the author soon finds himself compelled to include not only paintings done in England by foreigners, such as Holbein and Van Dyck, Whistler and Sargent, to mention only the most famous, but also paintings the origin and authorship of which is uncertain, such as the Wilton diptych. A second difficulty arises here from the fact that painting is made at first to include drawings and illuminations, such as the Lindisfarne artists and Matthew Paris, again to mention the most famous; but the modern equivalents of these media which have found their most important development in illustration and other design are hardly touched upon. A third difficulty is indicated by the existence of the two earlier ones, and that is, selection. Mr. Johnson's "English Painting," especially as regards the work of the nineteenth and twentieth centuries, is not a "History," in which personal preferences should, so far as possible, be carefully restrained, the standard being taken from the balancing of contemporary against present-day opinions. The author confesses that he has "selected for description whatever has interested him most." If that is constantly borne in mind, especially in relation to artists still living or recently dead, a number of omissions, or all too scant references, explain themselves and can be forgiven. The task, however, of compressing an account of painting in England from the Middle Ages down to the present day within the compass of a single volume of "handy" dimensions, such as this, and including not only biographical and descriptive facts but also critical comment, was a formidable one. Having made our critical observations, we can state with conviction that the author has produced an exceedingly readable and, within its limitations, useful book.

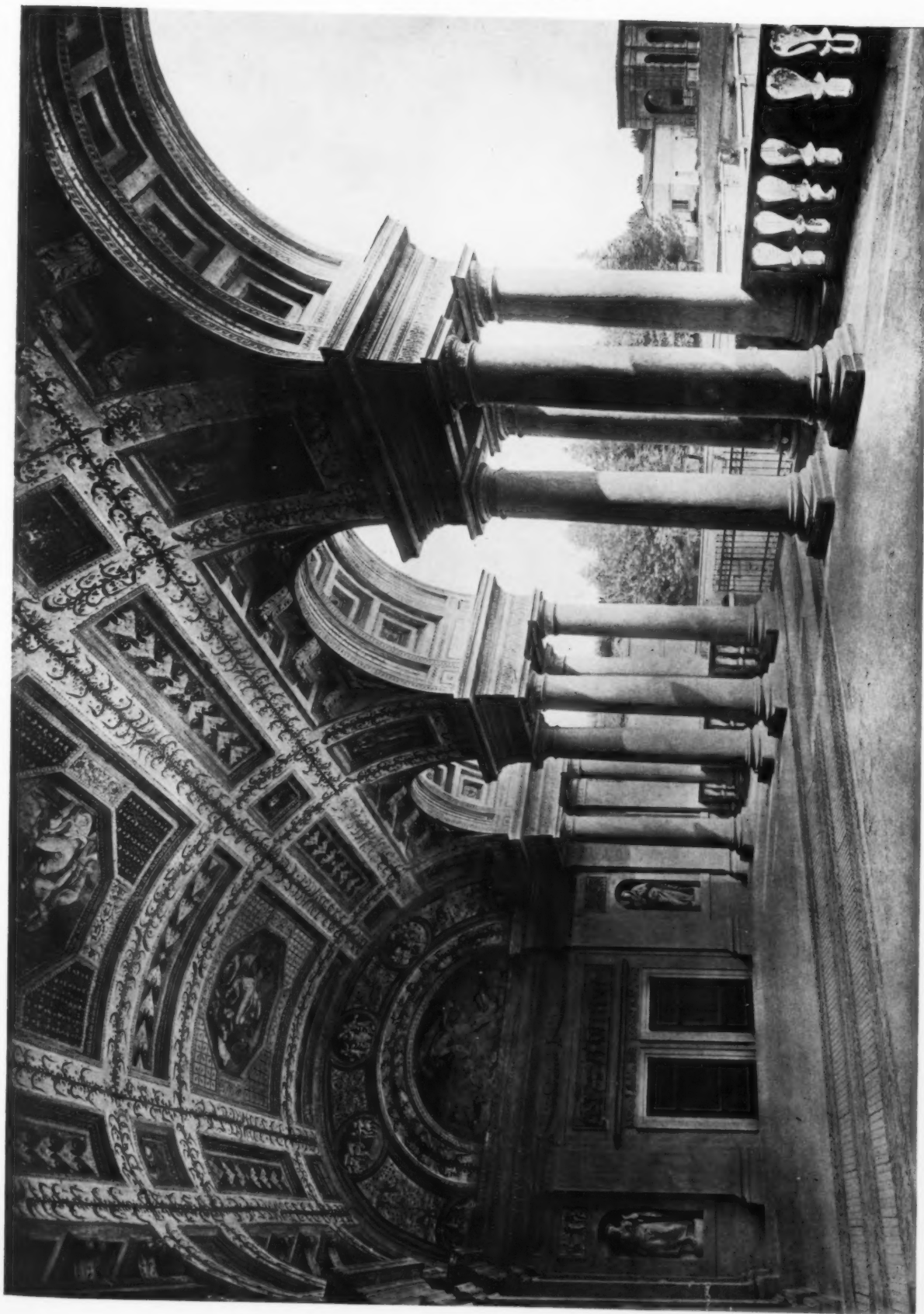
THE QUEST OF THE PRINT, by FRANK WEITENKAMPF, Curator of Prints of the New York Public Library. (Charles Scribner's Sons.) 12s. 6d. net.

By way of a critical notice of this new book of Mr. Weitenkampf's the reviewer can do no better than quote from the author's introductory chapter.

"This book," he says, "is at most a guide-post—not a Baedeker. It is not a handbook on 'how to collect,' but rather a series of talks, somewhat rambling at times (since the subject fairly invites to divagation) on various phases of print-collecting. And that entails a goodly number of quotations."

This exactly describes its contents, which will appeal to all who already know their subject in a general way, but who will enjoy the author's and his "quotators'" opinions and comments on such things as: "why," "how," and "what" to collect; copies, reprints, frauds restorations, and so forth.

Book Reviews



PALAZZO DEL TÈ MANTUA. The Open Loggia at the back

From *Renaissance Palaces of Northern Italy and Tuscany*, published by Messrs. B. T. Batsford, Ltd.

Giulio Romano, Architect

Apollo: A Journal of the Arts

THE LIFE OF WILLIAM BLAKE, by MCNA WILSON.
(London: Peter Davies.) 10s. 6d. net.

All lovers of Blake's mission, if mission it was, will welcome this cheaper reissue of Miss Mona Wilson's book first published in 1927. It gives a clear account of Blake's life and work, and though manifestly a labour of love, enthusiasm, and the belief in its hero's fundamental sanity and genius, is throughout judicious and, where necessary, critical.

"The poet and the artist may often have failed to embody his thought and inventions in a perfect form, and who shall be sure that he has read the message of the mystic aright?" she says in her concluding chapter. There's the rub. Can a man be a poet and an artist if he fails to embody his thought and inventions in a perfect form? Did not Blake himself declare that both form and substance must be "minutely appropriate"?

So long as our world lasts minds will always be attracted to the problem of Blake. Miss Wilson's monograph will remain the best introduction to the study of this "Lonely Guardian of the Divine Vision."

EL GRECO AND CERVANTES IN THE RHYTHM OF EXPERIENCE, by HANS ROSENKRANZ, translated by MARCEL AUROUSSEAU, with two portraits. (London: Peter Davies.) 10s. 6d. net.

"This book is concerned with two great men who, though unknown to each other and of unlike destiny, are witness of the same epoch. In spite of diligent investigation the records of their lives are scanty from beginning to end. . . . Their work—to which these pages are devoted—was reared upon different planes of life, wrought through dissimilar fortune, but it shows, nevertheless, not only the great similarity of their conceptions, but also the resemblance between their time and our own."

From these opening words the reader will gather that this book is less concerned with facts, or even with the appreciation of art and literature of the period, than with the author's own mind and its experiences. It is a very German book, and one can therefore quite appreciate the translator's difficulties, though he has succeeded in putting the text into readable English. Nevertheless, as the very title shows, one is often doubtful as to what was in the author's mind. He seems to see not so much Cervantes's world as our own times from an unusual angle, and it is this which gives it its peculiar attraction.

H. F.

THE SIENESE PAINTERS OF THE TRECENTO, by EMILIO CECCHI, translated from the Italian by LEONARD PENLOCK. Quarto, pp. 178 + plates 256. Cloth. (London: Frederick Warne.) 1931. 31s. 6d.

This is a handsome and welcome book, well documented, and rendered in good English. The reproductions are excellent and almost exhaustive, apart from their value as pictures, a value which can hardly be measured. Emilio Cecchi has, however, hardly endeavoured to assess the historical and artistic value of them, and his contribution will be welcomed by all lovers and students of early Italian painting. A "short bibliography" runs into four and a half pages, which indicates that the subject has by no means been neglected by the critics and historians. The author's task, therefore, was to deal with what these writers have pronounced, as well as to give the results of his own researches and connoisseurship.

The former purpose is served by 140 pages of text; the latter is rendered succinctly by the admirable notes to the plates running into twenty pages. The main thesis of the book is a description of the formal principles and the development of the work done in Siena, and that associated with it, during the first half of the fourteenth century. This means a study of one aspect of the Italian primitives of an intensive character; a realization of the advance which was immediately made on the Byzantine and Gothic styles. Lanzi is quoted as having said that the Sienese are poets while the Florentines are philosophers; that the Sienese school is blythe and devotional according to the nature of those producing it; that their sprightliness of improvisation led them to be by so much the less good designers. There is no doubt, however, of their intensity of religious expression and the elegance of their pictorialism. The first half-century of the school was marked by definite characteristics which were later modified by influences from Central Italy. On turning over the plates one notes the modification of the Byzantine by Romanesque and Gothic features, the paliotto, the crude diptych, the work of the master of the Rucellai Madonna, and then the work of Duccio. His "Maestà," his "Madonna and Child" repetitions, his subject-pictures, his developing formal landscape and architecture; with him and his studio the Sienese school comes into being. Some smaller and some unknown masters follow, and Simone Martini produces a "Maestà" in which fancy usurps the seriousness of Duccio, and ornament has a fling, not without reminiscences of late Gothic and touches of naturalism. Follow Barna, Pietro Lorenzetti with an added grace and a sense of the dramatic, Ambrogio Lorenzetti with even more naturalistic feeling, greater architectural sense and scenic ability. The decline comes with the realism of Taddeo and Andrea de Bartolo, and finishes with the original visions of Sassetta.

REACHING FOR ART, by GUY EGLINTON. Small 8vo, pp. 152 + illus. 17. Cloth. (London: Morley and Mitchell Kennerley.) 1931.

Guy Eglinton was an engaging personage who was the victim of an accident by drowning off Fire Island, New York, in 1928. He was a native of Walsall, England; at school at Shrewsbury; learning German and business methods at Hamburg; then the war, and *Ruhleben*. After some publishing experience in London he went, in 1920, to New York, as editor of "The International Studio." New York modified and made him what he was, a self-conscious critic of art and life. His few years' experience of both were insufficient food for the gnawing hunger of his intellectual and spiritual nature. He forced things: appreciations and judgments. In the Introduction to this restricted human document, it is said of him that he played with ideas and opinions, and with art. But he played seriously and with a purpose which was spoiled by the tragedy of his early death. Those who knew him found in him a rich and fine personality; those who did not will find in these too slight literary remains the making of a good critic. The contents include papers on Courbet, Seurat, Matisse, Canadé, all marked by perspicacity and a desire to strike sparks from the anvil of the mind; but the one on Alfeo Faggi, mainly because of its subject, is the best, although the shortest, for it has real insight.

Book Reviews

RAPHAEL, par CARLO GAMBA, traduction française de JEAN ALAZARD. Quarto, pp. 122 + illus. 30 in text + plates 105. Sewn. (Paris: G. Crès.) 1932.

The latest issue of the series "Maîtres d'Autrefois" is the best of all, good as its predecessors have been. Its subject is the most hackneyed, but its treatment is fresh and stimulating. The text is an admirable dissertation on the genius and works of the painter separated into convenient sections in order to avoid too great a strain in the telling of what is necessarily an old story. The authorities, reduced to those of real significance, are named, and most of the principal paintings are

AFRIKKA-KIRJA, by AKSELI GALLÉN-KALLELA. Quarto, pp. viii + 267, illus. + plates. Cloth, half-leather bound, gilt. (Porvoo-Helsinki: Werner Söderström Osakeyhtiö.) 1931.

Again it is a pleasure and satisfaction to acknowledge the very good printing and book-production of Finland. This is a most pleasant volume, and the leather back and corners of its binding add to its charm. It is the work of the late Akseli Gallen-Kallela, who was one of Finland's most accomplished painters. The book is crowded with sketches, pictures, of which a number are in colour, and photographs; the text is in Finnish, and, alas, only the



FIG. I. CHRIST WITH CROWN OF THORNS (Drawing)
From *Wallraf Richartz Jahrbuch* (see page 182)

reproduced, with a good number of the exquisite drawings for them. The great series of the Mother and Child, the astonishing decorations of the Vatican, the marvellous religious pictures now at Dresden, Paris, Florence, Rome, Vienna and London, are no less impressive than they ever were, but to concentrate on the detail drawings, and on the long series of portraits, is a thing which this book enables the student to do with ease. And among the portraits, what majesty in "La Muta" at Urbino and what homeliness in "La Gravida" at Florence. Naturalism and humanity are combined in the highest degree in these figures, whose placidity is in itself one of the most impressive things in all European painting—so simple, so unassuming, and so masterly. In them is seen the work of the master-maker of art's human appeal to the heart, while the prodigious genius for construction and composition is figured forth in the mural works—sublime, but no more sublime than the synthesis of human character revealed in the portraits. Not all the sophistication of Raphael's late appearance is able for a moment to obscure the reality of his native genius, which at any period must have become a signal phenomenon.

map is English. For the benefit of Finnish art, and for that of readers in other countries who would like to know of the conditions described, the adventures of the trip, a *resumé* in English or French, as Mr. Werner Söderström has given us in previous publications, would have been most welcome. The illustrations speak for themselves, however, and indicate a most interesting country: Nairobi, Kenya, most interesting fauna and flora, and great sport in big game. It is satisfactory to realize that it was sport with a purpose, and that the zoological collections of the Finnish National Museum have been greatly enriched by magnificent specimens of strange animals and birds which have been dealt with by the sculptor-taxidermist, J. R. Mäntynen, whose work is described in this number of *APOLLO*. Pictures of these animals and the natives are given in abundance.

PAUL B. BARTH, von HANS GRABER. Demy 8vo, pp. 23 + frontispiece in colour + plates 33. Boards. (Basel: Benno Schwabe.) 1932. F. 5.50.

An admirably concise account of the artist and his works states that he was born in Basle in 1881, studied

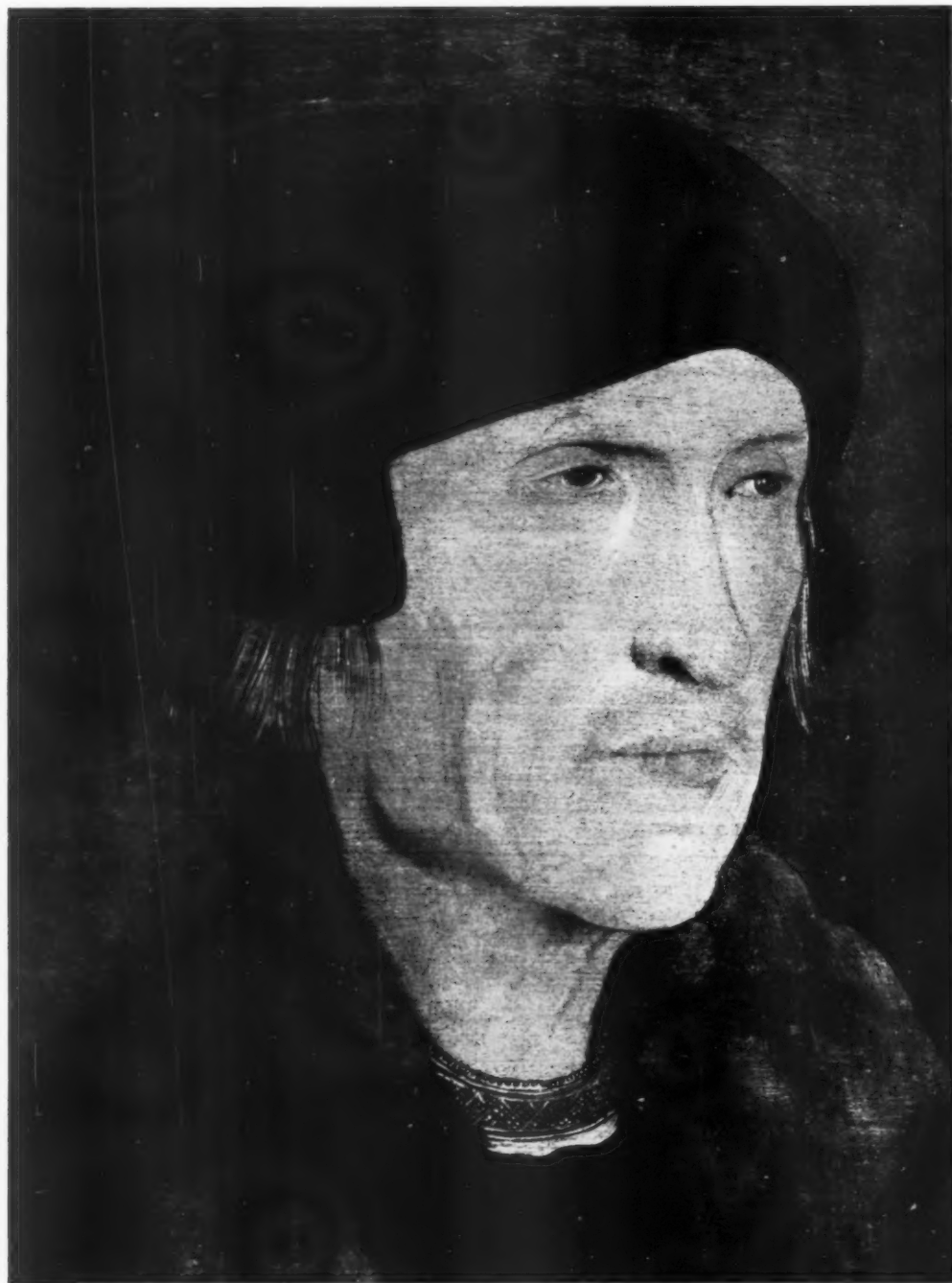


FIG. II. PORTRAIT OF GRAF THOMAS VON RIENECK (see p. 182)
(Fragment from the picture)

By Matthias Grünewald

Book Reviews

in Munich and Paris, exhibited in France, Germany, Italy, Czechoslovakia, and the United States. Some half-dozen illustrated articles on his work have appeared in Continental magazines, and he is represented in the art galleries of Basle, Fribourg, Lucerne, Schaffhausen, Winterthur, and Zurich. He is of the modern school, but like most of his Swiss *confrères* is restrained and moderately faithful to naturalistic representation. His nudes and portraits indicate good graphic, and the frontispiece indicates solid and heavy colour. K. P.

WALLRAFF RICHARTZ JAHRBUCH, NEUE FOLGE, BAND I. Herausgegeben von der Direktion des WALLRAFF RICHARTZ MUSEUMS, 1930. (Prestel Verlag, Frankfurt-am-Main.) 312 pp., with 278 illustrations. Reichsmarks 60.

This volume, the first of a new series, is the continuation of a previous set of five, published between 1924 and 1928 by the Wallraf Richartz Society at Cologne. Here

and containing his own exhaustive and important contributions, were published between 1924 and 1928 by Filser at Augsburg.

The contributions to this new Jahrbuch by various and renowned German critics comprise architecture and sculpture, as well as paintings and drawings from the Middle Ages to the end of the eighteenth century.

With regard to architecture, a reconstruction is given by Mr. Paul Frankl of the original building of the Church of the Apostles at Cologne (dating from the first half of the eleventh century), which was partly destroyed by fire in 1192.

Taking as his starting point a Dutch painting by Job Berckheyde, about 1650, showing the interior of Bonn Cathedral, Mr. Stechow reconstructs the original form of the Gothic screen, erected about 1300 and pulled down in the eighteenth century.



FIG. III. LETTER P
(from a manuscript in
Herzogenburg)

the articles were confined chiefly to the subject of ancient and modern Rhenish art.

Thanks are specially due to Dr. Ernst Buchner, the energetic and active Keeper of the Cologne Picture Gallery (the Wallraf Richartz Museum), and one of the best connoisseurs of the old German school of painting, for having, notwithstanding the difficulties of the times, reissued this annual in an enlarged and more imposing format.

The new publisher, Dr. Loeb, of the Prestel Verlag, Frankfurt, who has recently brought out several portfolios *de luxe* with collotype reproductions of old drawings (e.g. French drawings from Mr. Koenig's collection at Haarlem, Erlangen), has admirably carried out the intentions of the editor.

Thus this volume has become a most important organ for criticism and discussion of the manifold problems of old German art. Art in the Rhenish provinces or objects in the Cologne Museum are the subjects principally chosen for discussion. In size, print, and richness of illustrations this Rhenish "Jahrbuch" resembles the two volumes of "Beiträge zur Geschichte der Deutschen Kunst," which, likewise, under Dr. Buchner's editorship,

Two important articles are devoted to Gothic sculpture. Professor Hamann, of Marburg University, compares a beautiful stone figure of the Virgin and Child (owners, Messrs. Drey, of Munich) to a large number of West German and North French sculptures similar in pose and in the treatment of the drapery. Finally, he concludes that this monumental as well as charming work of art was executed about 1350 and should be localized in a workshop of Lorraine, probably at Metz.

An interesting document of the wayfarings of an artist in Gothic times is Mr. Schnellbach's careful study of the famous pulpit in St. Stephen's Cathedral at Vienna, the work of Anton Pilgram, and a splendid specimen of the late perpendicular style (second decade of the sixteenth century). A minute examination of details in this most picturesque and ornamental work of art leads to the attribution to the same artist of the "Sacrament's House" in the church at Heilbronn, erected about 1490 and evidently an early work by Pilgram. These tabernacles were a speciality of German Gothic art, one of the most famous and well-known to British travellers being that in the Church of St. Lawrence at Nuremberg.

Some of the essays on old paintings and drawings are

Apollo: A Journal of the Arts

of primary interest and display a masterly method of scholarly criticism.

Dr. Buchner's article, in which he ascribes two portraits painted on limewood to Matthias Grünewald, stands out with great distinction. These portray two brothers, the Counts Thomas (died 1547) and John of Rieneck (died 1532), members of an old aristocratic family which can be traced back to the twelfth-thirteenth centuries, and whose vast dominions lay in Eastern Franconia. An old inscription on the back tells that both brothers, Thomas and John, were high ecclesiastical dignitaries at the bishoprics of Würzburg, Mayence, Strasbourg, and Cologne. Dr. Buchner's keen and practised eye saved these two masterpieces from oblivion in the depot of the Cologne Museum, cleaning away the dirt as well as the results of various later repaintings. It is now beyond doubt that the clever intuition of the discoverer was correct. These marvellous heads show such a close affinity in modelling and in contours of the faces and hands with some of Grünewald's well-known heads in chalk drawings and pictures, that the identity of the artist seems to be unquestionable. The date of these pictures would be about 1527. Excellent half-tone reproductions of the whole picture as well as of details corroborate the correctness of Buchner's opinion (Fig. II). This is a sensational discovery, adding considerably to our knowledge of Grünewald as a painter, and showing us his art from a perfectly different viewpoint from the one which has prevailed till now. In an appendix ample information, based on extracts from archives, is given with regard to the biographies of the Rieneck brothers.

In a following article Buchner deals with an early painting by Albrecht Altdorfer, "St. Jerome in a Landscape doing Penance," and which he was lucky enough to acquire for his museum. Chronologically this picture ranges between Altdorfer's two first works at Berlin of 1507 and before the "Crucifixion" at Cassel, with which the new Cologne painting has much in common.

In a third article Dr. Buchner claims a very impressive male head (from the Figdor auction) to be a work of Albrecht Dürer. This theory has been contested by several expert critics; some proposing that the picture is by Schäuffelein, which opinion seems conclusive.

In a long article showing very minute and exact observation, Dr. Stange traces the stylistic development of the Cologne school of painting of the fourteenth century, discussing the forerunners of the famous Claren Altar in Cologne Cathedral, about 1370, and shows their affinity with Rhenish book miniatures of this epoch.

Mr. Benesch (Vienna) who has specialized on the Gothic schools of painting in the Austrian provinces contributes an important and long article on three groups of pictures. The first group—consisting of a "Crucifixion" in the Cologne Museum, and two scenes from the Passion by the same artist at Frankfurt and Vienna—the author localizes in the regions of the "Haut Rhin," Lake Constance, Southern Alsatia, a district which, in those days, formed a western dominion of Austria. Thus the pictures in question reveal a peculiar mixture of Austrian and French elements.

The second group is formed by three paintings in the Agram (Zagreb) Museum, two scenes from the Passion and a "Coronation of the Virgin," painted in 1410-15, and full of passionate dramatic feeling. They represent the south-eastern frontier district, where the Austrian

element, e.g. the dark glow of colours and passionate feeling, comes into contact with the elements of Italian art (Tuscany, Siena). The throne, as depicted in this "Coronation of the Virgin," anticipates in its architecture the one in the famous "Trinity" in the National Gallery, which has been proved to be Austrian.

A third group must be localized in the south-eastern corner of Bohemia (at Raigern and Brünn). The style shows a crossing of the elements of the Bohemian school of painting with those of the Austrian.

Dr. Rosenberg (Berlin Print-Room) introduces a new self-portrait by Cranach, as yet not identified as such, in a picture in the Museum at Gotha, showing a scene from the story of Judith and Holofernes of the year 1531.

Several articles deal with book miniatures. Mr. Hans Swarzenski publishes a manuscript with miniatures illustrating the story of Job of the thirteenth century in an Austrian convent. He proves that these high-class miniatures, representative of the Romanesque mannerism about 1250, have much in common with Middle-Rhenish book illustrations (Mayence) (Fig. III).

In a long and richly illustrated article, Professor Winkler discusses a large group of drawings—more than 100 sheets—spread over various print-rooms and private collections. Hitherto they had not been identified as works of the same draughtsman. Now Winkler proves that this very interesting group of old German drawings (Fig. I) is obviously the remnant of several sketchbooks of one single artist of the end of the fifteenth century, 1490-1500, and may be localized in the Middle-Rhenish district. He copied e.g. prints of the monogrammist E. S., also Schongauer, as well as German and Dutch pictures and sculptures, altars, and glass roundrels. This anonymous draughtsman had to a remarkable degree the gift of adapting his drawing to the object before him. This explains why many of the drawings at first sight seem to differ so absolutely in style. Prof. Winkler, Dr. Buchner, and the Danish scholar, Thorlacius, were the first critics to discover that behind these apparently so heterogeneous drawings are hidden actually the characteristics of one and the same artist. Some drawings bear the monograms of Schongauer and Dürer, the latter in the characteristic form known as the *geschleuderte*. Now Winkler argues that these monograms have been inserted by a Strasbourg citizen, Sebastian Bühler, about 1550, who had inherited the whole lot together with drawings by Baldung, and that this anonymous draughtsman may have been Baldung's master.

Saxl deals with a new drawing by Rembrandt, "The Woman taken in Adultery," in the Cologne Print-Room. He claims that it ranges chronologically between the picture in the National Gallery (1645) and the famous drawing of the year 1659 in the Munich Print-Room. (But the present writer is of the opinion that this new drawing should be dated later than the one at Munich, i.e. in the sixties.)

Among other articles, some dealing exclusively with local art and others with applied art (glass), I would mention an essay on Goethe and Claude Lorrain which, at this time when we are celebrating the centenary of Goethe's death, is of special interest.

Numerous and excellent half-tone reproductions (278) help to illustrate the splendidly printed text.

THOMAS MUCHALL-VIEBROOK



THE GIPSY GIRL

(Etching Edition 50 copies)
(See page 188)

By Tibor Gallé of Budapest

MUSEUM OF
FINE ARTS
1907-1911

ART NEWS AND NOTES

By HERBERT FURST



PALE PINK ROSES

By Matthew Smith

At Messrs.

Tooth's Gallery

EXHIBITION OF MATTHEW SMITH'S NEW PAINTINGS AT MESSRS. TOOTH'S GALLERY

Unfortunately, I was not able to see Mr. Matthew Smith's new exhibition of paintings at Messrs. Tooth's Gallery, which opens on April 6, hung, and this is a drawback all the greater because Mr. Smith is manifestly breaking new ground. This artist has passed, so far, through at least four phases, the ante-penultimate of which—should it be called the crimson period?—made him famous. In the penultimate he broke the crimson spell by the introduction of cold colour. Now he is not only continuing the practice and adding to the number of different colours, but in at least one of the pictures here representing two girls on a couch there is a new sense of space. The colour areas are built up not only vertically, but also horizontally, or rather recessionally. One must speak about his art in this rather abstract sense because his pictures can only be understood as "colour music"; I must not call them "symphonies," since that word recalls Whistler; and Mr. Smith's "colour," compared with Whistler's, is the difference between a pæan and a lullaby. Like Whistler, he is likely to be taken to task because he does not "draw well," and his inaccuracies are much more conspicuous because his work is much more definite. It seems to me a pity that he should place this obstacle, and also perhaps an insistence on "ugly" rather than "pretty" features, especially in his female figures, between himself and the wider public. One of his reclining figures has a horrid red patch on her cheek; it "comes in useful" so far as the general design is concerned, but it is impossible to ignore its association. There is an æsthetic as well as a moral obligation not to "do violence" to anyone or anything. In a still-life

painting the artist seems to me to be "doing violence," not so much to the shapes of things, but even more to the spectator's eye, because the colour energies jump about like quanta. But when one has found all the faults one can with this artist's work, there still remains the fact that he is one of our most luxurious colourists, and his evolution so far definitely shows progress.

WOOD-CARVINGS BY VARIOUS ARTISTS, AND WATERCOLOURS BY "GEORGE" AT THE WERTHEIM GALLERY, BURLINGTON GARDENS

It is pleasant to see that wood-sculpture is becoming more popular with artists. This little exhibition of wood-carved heads and statuettes and reliefs demonstrates how attractive a medium it is and how the colours and grains of different woods lend themselves to variety in effect. Mr. Alec Miller's "Sphinx" carved in limewood has a quality akin to ivory; Mr. Adrian Allinson's "Boy's Head," discreetly coloured, resembles a Florentine terracotta; Miss Loveday's virile "Negro's Head" looks like a bronze, and so forth—only it must be understood that the comparisons are only approximate, and that there is always the difference. Incidentally, all these works have great merit as sculpture. Mr. Trevor Tennant's "Carving from Yew Tree" is rightly so entitled, because the yew wood, both in respect of colour and its quality, is its chief merit, though with the courage to relinquish the negroid convention, it would, in my opinion, be better as a piece of sculpture. Other excellent carvings are Miss Dora Clarke's "East African Woman" and the remarkable "Boy's Head" by Anthony Brown.

Together with these statuettes are shown, apart from

Apollo : A Journal of the Arts

prints and drawings by some of the sculptors, a collection of watercolours by "George." "George" is, I understand, a lady who is entirely self-taught. Her work is remarkable for its firmness in handling and its originality in vision. Her portrait of a woman, "Perine," is quite admirable in technique and vision, and her pictures of gambolling lambs done on a large scale in relation to the area of paper are original and humorous, without doing violence to natural form.



FLOWERS IN GLASS VASE By Matthew Smith
At Messrs. Tooth's Gallery (see page 185)

THE LEICESTER GALLERIES : (1) WATERCOLOURS AND STUDIES BY LAURA KNIGHT, D.B.E., A.R.A.; (2) WATERCOLOURS FROM NATURE BY C. R. W. NEVINSON; (3) MODERN ENGLISH PAINTERS

At Messrs. Colnaghi's I noticed an exhibition of painters' drawings from two countries and three centuries, and found it homogeneous and lively. Here we have, in one room at least, an exhibition of pictures from three decades of one century, and all English, and I find it heterogeneous and dull. It is as if the artists were all disgruntled and objected to each other's company. Here

John Armstrong (137) will have no truck with the late Charles Ricketts (120), nor he with the late Spencer Gore (118), and still less with Dame Laura Knight (106-107). Mr. Lowinsky (100-103) and Miss Billie Waters (102) are pictorially hardly on speaking terms, and I suspect that Miss Frances Hodgkins (123) would have no truck with Mr. Charles Gerrard (128). And so it is with the late Walter Greaves (117) and the late J. D. Innes (116), though they have both chosen the identical subject. The curious thing is that, individually considered, many of these paintings are admirable. The Walter Greaves, for example, a view of Battersea Reach, has firm design, together with a subdued Whistlerian tone. Mr. Lowinsky's "Brown Hat" and "Mr. Wass, the Local Gardener" are, as the "Happy Family" title suggests, good, homely humour. Charles Ricketts' "Bacchus in India" has all this artist's high seriousness in subject-matter and quality of paint, though closer inspection reveals it as something of a sentimental robot, if one can imagine such a creature. The late Charles Ricketts tried to get as far away from life as he could, because art, in his view, could only exist in the rarefied atmosphere of intellectualized emotions. Dame Laura Knight, who has here also an exhibition of watercolours and studies, clings as closely to actualities as she possibly can. Many of her subjects are done behind the scenes and in the dressing-rooms of circuses and theatres. They are documents. Only once, in an aquatint called "Gemini," there is more than a statement of fact, and only once does a statement of fact transcend actualities, namely, in "The Dwarf." Mr. Nevinson, whose watercolours occupy the adjoining room, seems to me rather unnecessarily to have added "from Nature" to the title. This is misleading, because they are not mere transcripts. Mr. Nevinson has carefully considered *design* and seems to have even had Whistler—or still more, Japanese woodcuts—in his mind (49, 57, and 84). There are a number of pictures here which attract by reason of their design and colour, such as the "Venetian Doorway" (50), "Notre Dame" (56), "Roquebrune" (72), and "Steel and Steam" (75), but one often wishes he would use more water. His drawing is strangely lacking in calligraphic fluidity of line or limpidity of washes.

THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS

How difficult it is to discuss art in a manner that leaves no loophole to misunderstanding. There is always the great problem of imitation and creation, with nature as a peg, or perhaps the store-cupboard. They sit down, in their tens of thousands, our painters of today, in front of something they have chosen from the cupboard store, and copy, interpret, compose, synthesize, analyse, as the case may be, what they see; and we, the spectators, have to try and discover what was in their minds, unless, of course, we praise or condemn outright at first sight. What strikes one with these Royal Institute painters, who are not at all difficult to understand because the majority of them are nothing if not painstakingly explicit, is the fact that their respect for "nature" seems to be only on the surface. Underneath all their realism, their apparent faithfulness, there is a certain distrust. They, or most of them, seem a little ashamed of her as if she were a naughty child and needed to have her face washed, her

Art News and Notes

fingers scrubbed, and a clean pinafore on before she could be safely introduced to the spectator. Nature looks so very neat, so very tidy, so very much on her best behaviour in the R.I. exhibitions. I daresay the public like to think of her rather in that guise, and I admit that there are other exhibitions in which she is made to appear as a disreputable, ill-mannered, intemperate strumpet. Neither interpretation of her character seems to me to be justified. But misinterpretation it is. It is even worse than that—a falsehood; it purports to be nature whilst it is only paper and pigment. It is the duty of all really good pictures to tell the spectator, before all else, that they are not ashamed to be what they are.

There are not many of this latter kind in this exhibition; but that is why, for example, I like Miss Dorothy Adamson's "Pekinese Dog" and "Puppies" or her landscape "In the Hills," because they tell one at first sight that they are cleverly handled watercolours; or Mr. W. Egginton's "The Fisherman's Return," with its beautifully luminous evening sky and water, which yet do not disguise the medium, or Mr. Barret Talbot Kelly's "Winter, Newbold-upon-Avon," or Miss Ethel Hatch's "Vase of Flowers," or Mr. Adrian Hill's "Cahors—France" and "Polton's Store Shed," or Mr. Frederic Whiting's "Gone Away," and Mr. George Graham's "Winter Morning, Winchelsea." There are dozens of other watercolours here which are skilfully handled and not quite so many which are in addition attractively designed. Amongst the latter I would mention especially all Mr. Tittensor's contributions, Mr. Martin Hardie's "Near les Rasses," Miss Mabel Spurrier's "Dutch Barns," several of Mr. Gordon Forsyth's, Mr. Charles Ince's "A Factory" (a cleaned-up "Sir Charles Holmes"), and others—but they are just a little too tidy, too "well-behaved," as is Mr. Fred Taylor's immensely competent "Last Journey." There are others, such as Mr. Charles Simpson's "After the Grand National," or the president's (Sir David Murray's) "The Moors of Dunphail"—wonderfully vigorous still and with more "space" in it than many of his earlier works—or Miss Anna Airy's "Powder and Perfume," which one criticizes mainly because they render facts rather than ideas. As to other pictures which represent "ideas," the less said about them the better, since they are only fit for the chocolate boxes of 1890.

EXHIBITION OF DUTCH AND ITALIAN OLD-MASTER DRAWINGS OF THE SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH CENTURIES AT MESSRS. COLNAGHI'S

This is an uncommonly pleasing exhibition about which there hangs, I do not know exactly why, a distinct atmosphere of personal intimacy: it is less like an exhibition of works of art than like a "conversazione"—a "salon" in which the spectator finds himself in intimate contact with a distinguished company of predeceased. Here Jacob Ruysdael tells you how interested he is in falling light and strange tree-shapes (3) and how difficult it is to make a painting as convincing as a drawing; there Otho van Veen explains how easily a Fleming may acquire Italian grace and elegance (12), and how regrettably his pupil, Rubens, insists on bringing nature into art. Over there old Pieter Brueghel shrugs his shoulders

as you mention "art" to him. He only knows that he has been drawing peasants (28), because he likes drawing and painting peasants; the art-talk is "Welsh" to him. Not far away Jan van Huysum explains to his "listeners" how he makes preliminary notes for his flower-pieces (35), but that it would never do to paint in the summary fashion in which it is both permissible and convenient to draw. Old Tempesta (43) tells his cronies that that Spanish fellow Velazquez has cribbed a lot from his engravings, and would never have thought of the design for his "Surrender of Breda" without him. In the



GIRL HOLDING YELLOW ROSES By Matthew Smith
At Messrs. Tooth's Gallery (see page 185)

corner the Signori Mola and Simonelli are having a good laugh as they recollect the circumstances in which they sketched each other (48). Perhaps this is not the way in which serious criticism of an art exhibition should be written. But why not? After all, it is only life that matters; and these drawings here—with few exceptions—are full of it.

WATERCOLOURS AND ETCHINGS BY EDWARD J. DETMOLD, AND FLOWER-PAINTINGS BY LAURENCE BIDDLE AT THE MUSEUM GALLERIES

Mr. Edward J. Detmold and his late brother were the infant prodigies of art thirty years ago, and in this exhibition some of the early etchings show the reason for the admiration which they excited: good design, originality of invention, and highly finished technique. The highly finished technique is still a characteristic of Mr. Detmold's work, particularly in the painting of flowers and birds, but our taste has changed. We look more for power in design than for finish in detail, and Mr. Detmold's sense of design no longer transcends the

Apollo: A Journal of the Arts

pretty. His real *métier*, one feels, is the illustration of natural history subjects, both fauna and flora, in which his quite extraordinarily sure hand and subtle observation makes him the superior of any mechanical reproductive process, or, for that matter, of any other illustrator.

As regards Mr. Biddle's flower-paintings, one can only say that, thanks to a clever device of isolating a group of strong positive colours well arranged within a considerable area of neutral tone, he makes his pictures "telling" and "decorative." His great popularity is thus accounted for.



THE GOLDWEIGHERS' FIELD

Rembrandt

IMPORTANT SALE BY MESSRS. HOLLSTEIN AND PUPPEL, BERLIN

Our illustrations above and on the page opposite are from prints included in the important collection which Messrs. Hollstein and Puppel, of Berlin, are to sell by auction on April 28 and 29, and to which we have the pleasure of drawing our readers' special attention. Some of the choicest examples of fifteenth- to seventeenth-century engraving and etching such as, apart from those here illustrated, Schongauer's "Christ before Pilate" and other Passion subjects, and the delightful little "Foolish Virgin," Israel van Meckenem's "Unequal Pair," H. S. Lautensack's "Landscape with Town and Bridge," Dürer's "Knight, Death and Devil," Rembrandt's "Landscape with the Flock of Sheep" and "La petite Tombe."

THE NATIONAL ART-COLLECTIONS FUND

At a recent meeting of the executive committee of the National Art-Collections Fund—at which were present Sir Robert Witt (chair), Mr. Charles Aitken, Viscount Bearsted, Lord Ivor Spencer Churchill, Mr. S. Courtauld, Viscount Lee of Fareham, Mr. Alec Martin, Sir Michael Sadler, Mr. John Hugh Smith, Mr. F. White—a number of works of art were purchased for presentation to national museums and galleries.

The most interesting purchase was that of an unfinished picture of the Holy Family, ascribed to Fra Bartolomeo, formerly in the collection of Lord Northbrook. This was purchased from Messrs. Agnew, and will be presented to the Courtauld Institute. An illustration appears on plate facing page 160.

The National Art-Collections Fund is glad to take this opportunity of expressing, in a practical form, its sympathy with the objects of the Institute for the Study of the History of Art, and its approval of a project which will do so much for British University education. The picture now presented will not only be available for the

benefit of students, but will be permanently exhibited in the Institute Gallery which will in due course be accessible to the public at all convenient times.

The fact that its unfinished state reveals clearly the painter's preliminary methods, makes the painting of particular interest to students.

The Fund purchased from Mr. P. M. Turner, for presentation to the Ashmolean Museum, Oxford, an oil-painting by Samuel Palmer, "A Landscape with the Repose of the Holy Family."

For the Department of Prints and Drawings at the British Museum, the Fund bought an engraving and two woodcuts by Edward Calvert, of great rarity, while £100 was donated towards the purchase of a replica of the Buddhist figure from a Japanese temple—the famous Kudar Kwannon—made about A.D. 600, which is now preserved in the Nara Museum. As these figures are scheduled as national treasures, a replica is all that the British Museum could ever hope to secure, and the work was done by Mr. Niino, who has recently been entrusted with the restoration and repair of the sculptural masterpieces at Nara.

TIBOR GALLÉ OF BUDAPEST

We publish (facing p. 182) an interesting etching, "The Gipsy Girl," by Tibor Gallé, a very gifted young Hungarian painter and etcher. A copy of this etching, of which the edition is limited to fifty copies, has been acquired by the British Museum, together with one of his watercolours. Mr. Gallé studied at the National Academy of Budapest and won a national prize, also the Szinyei Association prize for watercolours.

SHORTER NOTICES

One is now accustomed to expect these *L.N.E.R. Exhibitions of Posters*—the present one at the *Burlington Gallery* is the tenth—to show up well. The *L.N.E.R.* have gathered around them a group of artists, Messrs. Tom Purvis, Frank Newbould, Fred Taylor, Frank Mason, Austin Cooper, Gordon Nicholls, and others, who may be relied upon to turn out a good poster. Mr. Frank Brangwyn, a pioneer, stands alone in this group as the only one whose posters are originals and not reproductions. He himself draws on the stone and thus preserves a unity of drawing and lettering which is lacking in the rest. This technique should be continued and could be adapted to more varied colours. Mr. Tom Purvis's posters still stand out by reason of their economy of means, whilst on the contrary, Mr. Fred Taylor remains the most elaborate. His posters are, in fact, more in the nature of pictures, and his series of "Periods in Architecture" seem to fall between two stools: they are too didactic as posters and not sufficiently informative as illustrations. Miss Doris Zinkeisen has had an admirable idea with her mediævally drawn "Durham," but it is not, to my thinking, sufficiently exploited as a design. On the whole this show does not surpass the last one in quality.

It is interesting to compare Miss May Gordon's "Painted Africa" Exhibition in Gouache at the Leger Galleries with Mrs. Alec Tweedie's "Watercolour Drawings of Manchuria, Japan, and China" at Messrs. Tooth's Galleries. Both artists have chosen strange, exotic

Art News and Notes



MADONNA OF THE APPLE

By Schongauer



THE MASS OF ST. GREGORY.

By Meckenem



ERASMUS AT ROTTERDAM

By Albrecht Dürer



ST. JOHN AT PATMOS

By Schongauer

Illustrations of Messrs. Hollstein & Puppel's Sale (see page 188)

Apollo: A Journal of the Arts

subjects, but whilst Miss May sees the tropics often as grey and European as any English landscape, Mrs. Alec Tweedie's Manchuria, China, and Japan are a blaze of positive colours. Miss May is the more experienced artist, and her pictures, which include many figure studies, are of great ethnological interest, particularly as regards the Griqualand cross-breeds. Mrs. Alec Tweedie, for some reason, is aesthetically much better when she deals with Japanese subjects. In her case it is the topographical interest which gives value to her pictorial records.

The *Direction Mensing & Fils* (Maison Frederik Muller & Cie), Amsterdam, announces for sale by auction this month the collections "Comte Oriola" and "Chevalier Alphonse de Stuers." The Oriola collection, consisting of about 140 items, embraces Brussels tapestries and important paintings by Perugino, Cossa, and Taddeo di Bartolo, a fine Andrea della Robbia faience, a Greek marble of Hypnos by Leochares, cassones, embroideries, and other *objets d'art*. The Stuers collection embraces paintings by Hoppner, Mengs, Perroneau, and older masters, such as Mabuse, Jan Scorel, and Dirk Bouts. There are 160 items in this collection.

Amongst the sales to be held by *The American Art Association, Anderson Galleries, New York*, that of the *Sir William H. Bennett Collection* on April 29 and 30 will be of the greatest interest to our readers. Sir William Bennett, K.C.V.O., F.R.C.S., one of the great surgeons of his day, was also well known as a connoisseur. His collection embraces paintings, English furniture, Italian Renaissance bronzes, and Oriental porcelain.

The paintings include a Gainsborough, "Margaret, Daughter of John Taubman"; two Raeburns, portraits of "Cecilia, wife of Nicholas Lalor" and "Miss Frazer"; two Hoppners, portraits of "Miss Elizabeth J. Blake" and "Master Mordaunt Ricketts"; a Lawrence, "Miss Rhoda Philips of Montacute"; and Romney's "Miss Elizabeth Dory." But the most important in interest is, perhaps, the "Lost Velazquez." This is believed to be a portrait, "Monseñor Michael Angelo Barbero del Papa," which Sir William Bennett purchased in 1906 "from a Paris collector who had acquired it in Italy some thirty years earlier: perhaps once in the Panciatichi collection," according to the Grafton Gallery Spanish Exhibition, 1913-14, catalogue.

Amongst the English furniture are examples of Elizabethan oak, Queen Anne and William and Mary walnut, also Chippendale and Sheraton furniture, wall-mirrors, jardinières, etc.

Outstanding in the group of Italian bronzes is a unique "Striding Athlete," first shown at the Burlington Fine Arts Club in 1912; also a "Rape of a Sabine" by Giovanni da Bologna" and "a bronze statuette of Cupid inlaid with platinum and gold given to Donatello."

The American Art Association, Anderson Galleries, New York, also announce a sale of important paintings and tapestries, eighteenth-century English and French miniatures, and gold snuffboxes, collected by the late Marquess Curzon of Kedleston, K.G., by order of the Marchioness Curzon.

Five of the paintings to be sold he inherited from the late Baron Alfred de Rothschild; these five are "Venus

Consolant l'Amour" by Boucher; "La Duchesse de Polignac" by Mme. Vigée Lebrun; the "Portrait of Miss Angelo" by Sir Joshua Reynolds; and two heads by Greuze. Other portraits by Reynolds, Van Dyck and Hoppner appear in the collection, as well as paintings by Luini, Cennino Cennini, Girolamo de Sanlaence and Gianpietrino, which further embraces a group of eighteenth-century mezzotints and an important series of five Brussels tapestries.

H. F.

PORTRAIT OF CHRISTOPHER COLUMBUS

In our March issue we published from a private collection in Paris a portrait said to be of Christopher Columbus. The subject will be further discussed in our May issue as we have received information which throws a different and interesting light on the picture.

THE WATERCOLOURS OF ADRIAN BURY AT MESSRS. LEGER'S GALLERIES



THE SINISTER MILL

By Adrian Bury

At the Leger Galleries

There is an idea abroad that versatility of the mind is a detrimental influence in the make-up of an artist. It is often said to be an impediment to the complete emergence of any single one of his talents. The implication is, I suppose, that the exercise of one faculty must necessarily interfere with the development of another and that the man of many parts is apt to dissipate his energies, and through lack of concentration fail to bring any of his gifts to full fruition. The supermen of history prove otherwise. It is, on the contrary, as healthy and desirable a state as the possession of an harmoniously constituted body.

With so many illustrious examples before us, one would have thought this oft-repeated fallacy long exploded. The fact is that versatility is the hall-mark of true genius. One gift supports and supplements another. Hence we get those surprising results that are not within the reach of men of lesser mould. Dryden's lampoon, "Not one, but all mankind's epitome," was a jest levelled at an

Art News and Notes

impostor, but Balzac uttered a truth when he wrote: "Chez un grand homme, les qualités sont souvent solitaires. Si parmi ces colosses, l'un d'eux a plus de talent que d'esprit, son esprit est encore plus étendu que celui de qui l'on dit simplement 'Il a de l'esprit.'" The greater a man's mental endowments the greater his resources.

The watercolours of Adrian Bury present a brilliant facet of a singularly versatile man, in whose blood are mingled the strains of many talented forbears. As a busy professional man, prevented by force of circumstances from devoting the whole of his time to the service of the fine arts, it is with all the more zest and thoroughness that he follows his favourite pursuits whenever his leisure moments permit. Even for a full-time devotee his output would be regarded as considerable. Fortunately, he is possessed of exceptional powers of detachment and concentration, and the results of his artistic labours have placed him high among his contemporaries in the realms of both painting and poetry. There is a lyrical fervour discernible throughout his work that is unmistakable, and again and again one is arrested by that essential attribute, indefinable in words, but something akin to *soul*, by which one is conscious of the veritable *ardor poeticus*. Bury's talents are of a formidable order, and having accomplished so much in his short life and overcome so many handicaps, there is no foretelling to what heights he may not attain. What is particularly noteworthy in Bury is that, despite all the extravagances and turpitudes that confuse the issue and embarrass the progress of the arts in these troublous days, he remains faithful to the timeless and changeless things of the spirit and steadfast in his search for truth and beauty.

In his attitude towards life and art Bury resembles the adventurers and scholars of the Renaissance and of the Elizabethan era, men who sought the way of progress through indomitable energy and cultivation of the mind. New rules and recipes for works of art are not made every day as some mushroom doctrinaires suppose, nor are the established ones yet upset. After all, the question is fundamentally a very simple one. "The rules of Art," as Pope said long ago, are still "but Nature methodized," and Adrian Bury, like all true artists, "methodizes" Nature according to his own personal vision. *Ex nihilo, nihil fit*.

Adrian Bury received the grounding of his technique in drawing and painting at Julien's atelier in Paris. Two fruitful years followed, spent mainly in wandering about Italy with notebook and colour-box, studying, writing and painting as the mood took him, gathering experience and storing countless impressions. His principal resting places were those classical centres of art, Rome, Florence, and Venice. The culture of these cities and their great traditions have left a deep and ineradicable mark upon his mind, as may be seen in the subject-matter as well as in the finish and delicacy of so many of his sonnets. Yet his high-water mark here has, I think, been equalled, if not surpassed, in his treatment of English themes. As for his handling of English landscape in the medium of watercolour, the fine collection of pictures being shown this month at the Leger Galleries in Old Bond Street will give some idea of the latest phase of his mastery. I believe it is a fact that these pictures, comprising pure landscape, village streets, London's river, old buildings and barges, have all been painted in his spare time within

the past twelve months, a truly astonishing performance and one which I venture to think will rank him with the masters whom he has so emulously followed.

Bury's technique in watercolour is largely based upon his study of the classical masters of the English school, a school which he has investigated exhaustively in all its stages from Cozens to Collier. He confesses to an ardent admiration for Cotman and De Wint, and, among later artists, for the freedom and expressive breadth of Sargent.



OLD HOUSE AT MIDHURST

By Adrian Bury

At the Leger Galleries

But he is, above all, an out-of-door student, and one of the few who may aptly be called painters of weather. His sensitiveness to atmospheric conditions is vividly and vitally reflected in each of these new watercolours in the Leger Galleries. It is no "dead hand" which can arrest the freshness of the morning, the bloom of the dew, and the rain-charged clouds whose fleeting shadows pass like beneficent phantoms over the sun-kissed downs. And the same hand knows how to interpret the moods of the Thames with its alternate murk and gleam, and the time-worn stones of London, reeking, as Hawthorne would have said, of "death-scents, ghosts and murder-stains." And not less noteworthy are the fine series of the Ruins of Cowdray, embosomed in trees—

"A Tudor-chimnied bulk
Of mellow brickwork on an isle of bowers."

H. GRANVILLE FELL

THE LEICESTER GALLERIES

LEICESTER SQUARE, LONDON

Ernest Brown & Phillips, Ltd.

EXHIBITION

of recent pictures by

CEDRIC MORRIS

Opening Saturday, April 9

10 TILL 6 DAILY



"THE PAINTER'S DAUGHTER"
Monticelli.

PICTURES AND SCULPTURE BY ENGLISH AND FRENCH MASTERS ALWAYS ON VIEW

All Art Lovers Should Join

The National Art-Collections Fund

Founded in 1903 to secure works of art of
all times to enrich the Museums
and Galleries of the British
Empire.

✧

*Minimum subscription One Guinea with
Many Privileges.*

✧

*Particulars on application to
the Secretary*

Hertford House
Manchester Square, London, W.1
Telephone: Welbeck 2457



RARE AND EXCLUSIVE NUDE LIFE PHOTOS

Stereo Photos, Rare Books, Anatomical Works, etc.

100 Rare Photo Miniatures, Numbered for ordering, 5/-

Selections: Male or Feminine, 5/-, 10/-, 20/- and 40/-

Rare Volume of 700 Female Models from Life, 45/-

Parisian Art Photo Magazine, 6/-, American do. 7/-

CATALOGUE and Specimen Photos, 1/-, 5/- and 10/-

A. P. JAMES & CO., 6 NORTON ST., LIVERPOOL

The Annual Subscription
to APOLLO is £1 16s.
post free.

Binding cases for volumes
of six issues are available
at 6s. 6d. each.

APOLLO PRESS LTD
6 ROBERT STREET, ADELPHI, LONDON



THE CHESTER-BEATTY MSS

By F. M. KELLY



ANTIPHONER OF THE ABBEY OF BEAUPRÉ

Flemish. 1290

IT is permissible to doubt whether the more or less casual advance-notices in the newspapers of the forthcoming sale at Sotheby's of Mr. Chester-Beatty's remarkable collection of illuminated Western MSS. left any particular impression on the mind of the average reader. In any case, the average reader knows next to nothing about manuscripts at large, their ornamentation, character, provenance, etc., beyond such fugitive notions as he may have derived from the perusal of a few selected pages in museums and exhibitions. In the particular instance referred to the news might well be almost meaningless. To the inner ring of *connoscenti* the Chester-Beatty collection is no doubt familiar by repute; but the circle of initiates who may fairly claim to *know* it with full understanding is comparatively restricted. Its growth has been attended by none of those "dramatic" incidents beloved of reporters. And yet it stands beyond peradventure in the very front rank of private collections at present existing here and abroad. Indeed, it would not perhaps be too much

to say that on its merits it can fitly challenge comparison with all but one or two, if we except the great public and historical collections. Not, indeed, in point of numbers; though the conditions of its dispersal sufficiently attest these to be more than respectable—it is proposed that the sale shall extend over four or five years, and the first instalment includes some thirty odd items representative of the collection as a whole—but mere quantity was ever a minor consideration with Mr. Beatty. Intrinsic merit and (in a less degree) rarity were consistently held up as the deciding factor. He set about forming his collections on principles rather akin to those that guided Mr. Yates Thompson, who, as is known, set before him as an ideal the acquisition of a hundred MSS. of which each should deserve, in one or more respects, definitely to be accounted a genuine "prize." So here, while restricted within less narrow limits, quality was the dominant motive; the total should be built up, a few at a time, of fine representative examples of their respective

Apollo: A Journal of the Arts



HISTOIRE ANCIENNE OF THE DUC DE NEMOURS

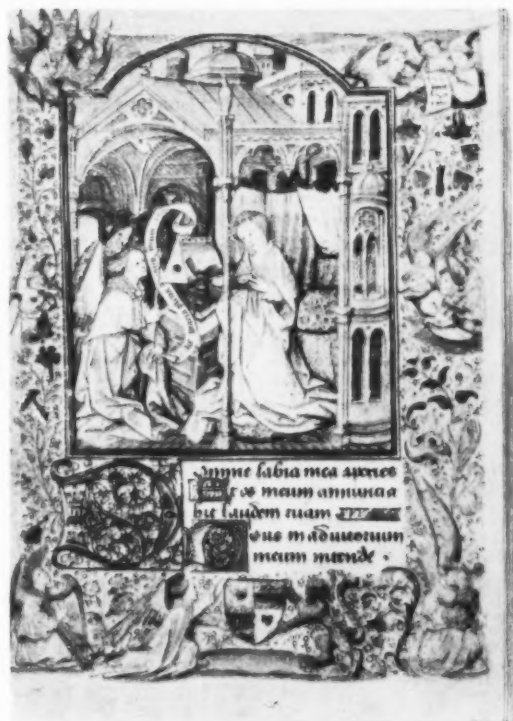
French. Late Fourteenth Century

The Chester-Beatty MSS

classes, periods and schools. Incidentally, the Chester-Beatty MSS. came to include a high proportion of items of outstanding importance, worthy of a place of honour in any collection, private or public. Of these, by the way, a fair number are scheduled to figure in the June sale.

It may be of interest to note that these MSS. collectively and severally reflect the

such popular "copy," and which eventually forces up prices in the market out of all proportion to the actual merits of the object. In the Beatty collection this attitude has throughout been conspicuously absent; it has been a quiet, steady growth. Mr. Beatty had of set purpose adopted a fascinating hobby, and followed it consistently and methodically; he had no notion of allowing it to become his



HOURS OF PRIGENT DE COËTIVY, ADMIRAL OF FRANCE

French. Before 1445

personality of their owner. The man of sufficient means who decides, relatively late in life, to become a collector (whether of pictures, armour, books or MSS.) is apt to be in something of a hurry. So he seizes the first opportunity of purchasing already-existing collections more or less wholesale, with all their imperfections on their head. Then his appetite, ill-disciplined and growing by what it feeds on, urges him to purchases *en bloc* and into ruthless competition with his rivals for the prizes of the market. It is this spirit which is responsible for the "sensational duels" of the auction-room, which furnish

master or drive him into inconsiderate action. He was never in a hurry; he carefully went into the intrinsic merits of every object offered to his choice, and carefully studied its claims in the light of the best of expert opinion. The result was that he was rarely, if ever, taken by surprise, or bought, in vulgar parlance, "a pig in a poke." He neglected no opportunity of acquiring practical knowledge and storing it up for future reference. As a consequence, he was able in the last resort to rely with good effect upon his own well-informed judgment. He could generally bide his time; for he knew exactly what he wanted

Apollo: A Journal of the Arts

and, more important still, just how much he wanted it. I should imagine he has rarely failed to secure the thing he desired sufficiently.

Although the first sale of Mr. Beatty's Western MSS. takes place next June, oddly enough the sumptuous illustrated *catalogue raisonné* of the whole, by Mr. Eric Millar, is still "in progress." The third and final volume has yet to appear. This monumental work must, in the nature of things, be of considerable value to students of medieval illumination and palæography in general. It will be noted that Mr. Beatty specialized rather in "historiated" books, and among these—perhaps naturally—in liturgical works. But he set hardly less store by really fine examples of script, as exemplified markedly by the earlier works in his possession. Mr. Millar suggests that the unusual proportion of such, dating from the eighth to mid-thirteenth century, will come as a distinct surprise to a number of otherwise well-informed people, who have hitherto assumed that all but a few of the latest of their kind have ceased to be in the market. Moreover, he is inclined to doubt the likelihood of such a collection of works of the remote Middle Ages ever again coming together in the possession of one private collector. When I mention that among the items to be sold at Sotheby's next month are no less than thirteen dating *before* the middle of the thirteenth century, and that the same sale includes no less than seven otherwise of first-class importance, it will doubtless be realized that the occasion should constitute something of an event.

While sentimental considerations bid us regret the dispersal of so finely assorted and well-balanced a whole, the hardened collector and the enterprising dealer will rejoice over the opportunities offered. But to the ordinary disinterested critic it will afford food for interesting speculation. As thus: Messrs. Sotheby already hold a world's record, I believe, for the highest total figure reached by any private MS. collection: viz., the Yates Thompson series of sales. Normally there would seem to be a very fair chance now for them to break their own record. A few years back, I suppose, such an eventuality would have seemed quite on the cards. In the economic depression now universally prevailing what is the whole collection likely to "fetch"?

196

In order of seniority—for I have not, at this writing, the sale-catalogue before me—the first sale is headed by three unusually early examples. The first is a single leaf from the Venerable Bede's *Historia*, a fine specimen of English eighth-century script, with contemporary corrections. It was privately purchased from that seemingly inexhaustible mine of MS. wealth, the library of Sir Thomas Phillipps. It is worth while noting at this point that the majority of the earlier items in the Beatty collection were purchased within the last six or seven years preceding 1927, and mostly from the Phillipps library. Of these were the next two entries on Messrs. Sotheby's hand-list, appended to their "preliminary notice" of the sale: one is an *Epistola Daciani, etc.*, of Italian (Nonantolese?) work, eighth-ninth century, which, with four others in the same collection, came, somewhere between 1798 and 1818, from the church of Santa Croce in Gerusalemme, Rome; the other a late eighth-century French (Tourangeau) *Capitulary* of Ansegisus, Abbot of St. Wandrille, containing additions of late twelfth-century date.

This brings us to the "Mostyn" *Gospels*, as to whose origin we have no data. The best opinion is, however, agreed that it is English of early twelfth-century date. It came immediately from Lord Mostyn's sale in 1920 and bears the book-plate of the Gloddæth Library. We have plain evidence that it belonged in the sixteenth century to Stephen Batman, domestic chaplain and librarian to Archbishop Matthew Parker; for he amused himself by inserting in the body of the book and some of the miniatures various inscriptions in pseudo-Anglo-Saxon. There are four full-page miniatures representing the Evangelists, each *seated* upon his symbol. From their exceptional quality and their "mint" condition this particular book is of capital importance. The twelfth-century artist has obviously been directly influenced by Carolingian traditions. There are three other twelfth-century examples, two of German and one of English origin (the latter from the Scriptorium of Bury St. Edmunds).

Next comes what, though but a fragment, will by many be accounted the most important entry on the day's list: the famous six leaves of illumination from an *English* Psalter of about 1240, bearing the signature of the artist: "William de Brailes." They are, says



ST. JOHN, FROM THE MOSTYN GOSPELS. Early Twelfth Century

On vellum. Size 10 $\frac{3}{8}$ ins. by 6 $\frac{1}{2}$ ins.

In the Chester-Beatty collection. Included in the sale by Messrs. Sotheby & Co., June 7

MUSEUM OF
FINE ARTS
BOSTON

The Chester-Beatty MSS

214.

Ihus est gabriel
 an ge lus ad
 manam uirgi
 nem desponſa tam ioseph.
 nuntians ei uerbum. et ex pauerat
 uirgo de lumine ne ti meas
 man a inuenisti gratiam apud
 do mi num. Ecce cona ptes et pa

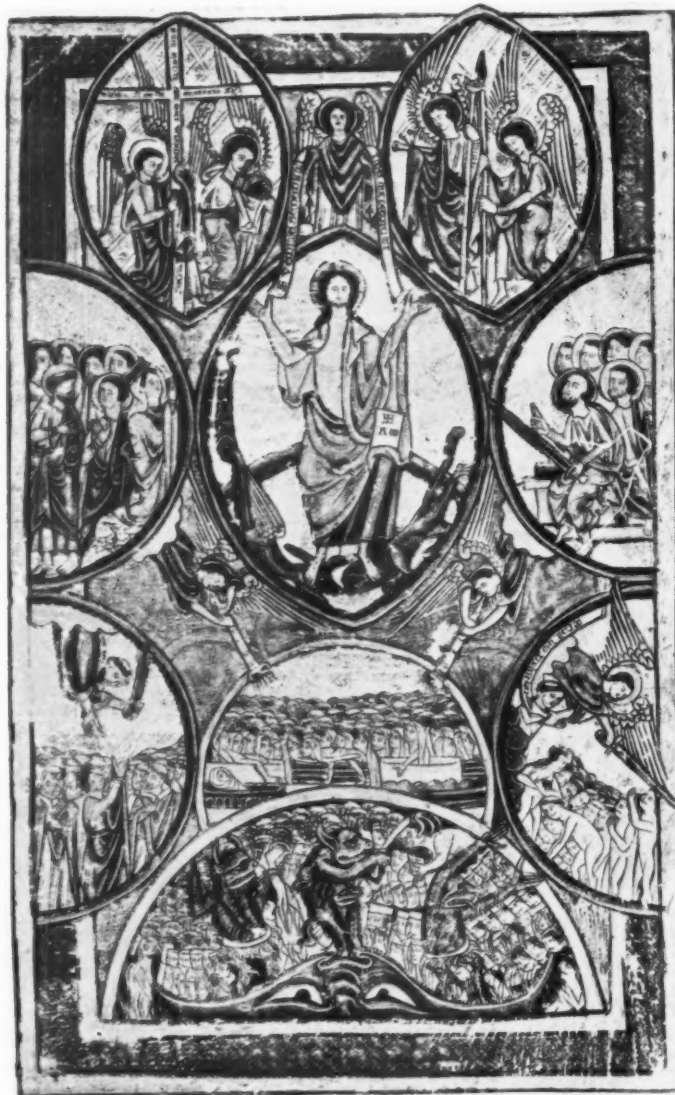
ANTIPHONER OF THE ABBEY OF BEAUPRÉ

Flemish. 1290

Apollo: A Journal of the Arts

Mr. Millar in the preface to the owner's catalogue, vol. i, "undoubtedly the chief works of art in the volume." Apart from their

belonging to Mr. Dyson Perrins, was due to Mr. S. C. Cockerell, who was able to bring together a corpus of other work by this painter.



LEAF FROM A PSALTER BY W. DE BRAILES

English. Middle Thirteenth Century

exceptional artistic merit, which is fully the equal of anything the Continent could show, they have given a new orientation to the study of English miniature-painting in the thirteenth century. The discovery of the artist's signature, in this as in two initials in a *Horæ*

The public may perhaps recall these masterly miniatures from seeing them at the Exhibition of Medieval Art at South Kensington, 1930, where they were numbered 145-150. They are certainly the largest and most important of the works associated with Wm. de Brailes, of

The Chester-Beatty MSS

whom, beyond his work, nothing seems to be known.

Considerations of space bring us next to one of Mr. Yates Thompson's finest books, the stately *Antiphoner*, made in 1290 for the Cistercian nuns of Beaupré (near Grammont in Flanders), a book that passed through John Ruskin's collection before it reached Mr. Yates Thompson. Unfortunately, like most illuminated MSS. that were Ruskin's, it has suffered from that enthusiast's ill-considered liberality in lending detached leaves to those he sought to interest. It none the less remains a noble example of the art of the period. It is of further special interest in that it bears in itself internal evidence assigning it to an individual convent at a definite date and all but connecting it with a particular member of a local noble family. Another beautiful example (N.E. French) of early fourteenth-century workmanship, in admirable condition, is the "Ruskin" *Horæ* from the collection at Brantwood.

A very fine specimen of French work of the latter part of the fourteenth century has the added distinction of an illustrious provenance. The style suggests that of a number of kindred books executed for Charles V, King of France. However that may be, it bears unequivocal evidence that it later belonged to the library of the unfortunate Duke of Nemours, Jacques d'Armagnac, executed in 1477. It is an *Histoire Ancienne* (from Genesis to Julius Cæsar) and contains in all eighty miniatures of excellent quality, possessing not a little in common with the illustrations of the famous *Speculum* of Vincent of Beauvais, which likewise is in Mr. Beatty's possession. From the presence in the book of certain armorial bearings (later additions) it has been suggested that this book, after the fall of Armagnac,

became the property of the widow of his enemy, Tanneguy du Chatel.

With a passing glance at the Sibthorp *Horæ*, recently loaned to the Exhibition of French Art at Burlington House (catalogue 752a), we come (finally) to one of the gems of the whole collection (as it was, indeed, of Mr. Yates Thompson's): the *Horæ* of Admiral Prigent de Coëtivy. Indeed, both artistically and historically, it would be hard to beat among surviving French books of the second quarter of the fifteenth century. Considerable disappointment is reported to have been expressed at its omission from Yates Thompson's public sales, and I have been informed that that collector rated it second only to his cherished *Horæ* of John, Count of Dunois. This little book, with its 148 miniatures within delicately historiated borders, can only be described as exquisite. Of its immediate provenance before Mr. Yates Thompson acquired it I know nothing; but its original ownership could hardly be more distinguished. Prigent de Coëtivy, Admiral of France from 1439, belonged to a distinguished Breton family, and was notable equally as a bibliophil and a warrior. He married the daughter of the infamous Maréchal de Raiz, to whose estates and titles he succeeded by royal patent, as a reward for his prowess against the English, whom he fought with conspicuous success, side by side with Joan of Arc, Dunois and the Constable de Richemont. His coat of arms and his portrait (possibly twice) form part of the illuminations in the book.

A number of other MSS. scheduled for the June sale have been unjustly omitted from this account, but what has been written should more than suffice to indicate to lovers of fine MSS. the quality of the feast soon to be spread for their delectation.

A ROME SCULPTOR: ELEUTERIO RICCARDI

By KINETON PARKES



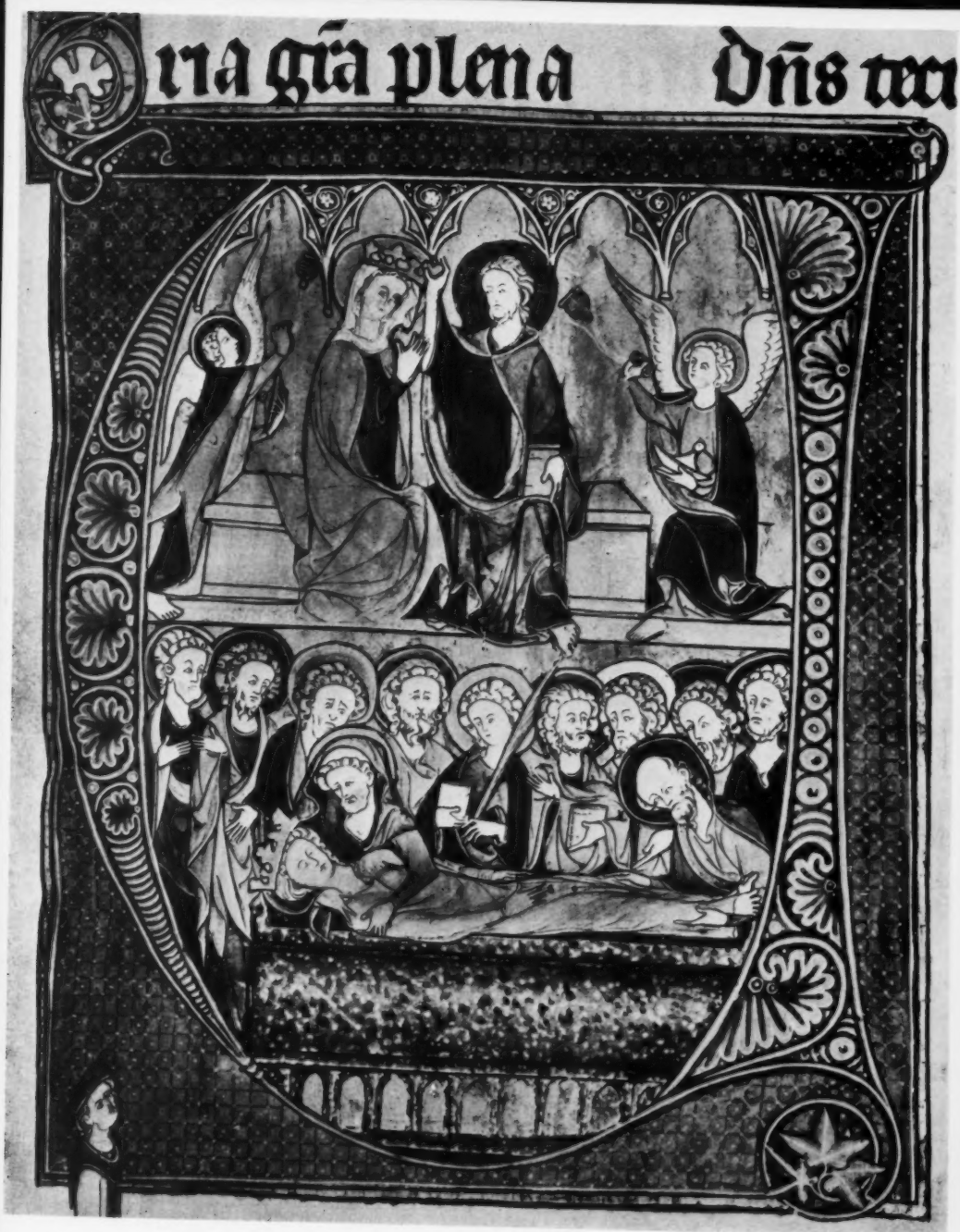
SIGNORA VERA
PONTICELLI

By Eleuterio Riccardi

WE are all rogues and vagabonds nowadays under some old Act of Parliament or other, for we all go in for lottery tickets when we can. We are all rebels against the law therefore. Apart from lotteries, Eleuterio Riccardi, the sculptor of Rome, is a rogue, for he is roguish; a vagabond, for he loved to throw over the shackles of convention when he was younger; and he is a rebel because he defies tradition in his art. He does more, he defies the vendettas and those who lead them in Italy; the artistic vendettas, by which the Italian artists stir up jealousy and strife among themselves, against each other. These movements reach the alarming extent sometimes of a boycott from public exhibitions. Riccardi has suffered from such boycotts, but his suffering has secured far more virtue for himself, while it has reflected nothing but the disapproval of all decent

artists upon the boycotting officials, who are perniciously powerful in Italy. Eleuterio Riccardi is not the only artist of Rome, Florence and Milan, who has suffered the loss of commissions, as well as that resulting on the boycott. Such internecine jealousy is greatly to be deplored.

Riccardi is a fighter and not merely a passive resister; he does not take this sort of treatment lying down, but while he displays this militant spirit, which improves his work, it adds to his enemies and does not increase his worldly prospects. He is impatient and intolerant; he probably deals out as many hard knocks as he receives. Occasionally his hot temper overpowers him to such an extent that he not only turns and rends his enemies, but antagonizes his friends. Yet his work does not suffer; he throws aside the chisel and the modelling-tool in disgust at the indifference of



ANTIPHONER OF THE ABBEY OF BEAUPRÉ. Flemish. 1290
The Chester-Beatty Collection

A Rome Sculptor: Eleuterio Riccardi

the public and takes to the paint-brush, which he wields almost as well; but the plastic and the glyptic always recall him from the pure graphic; his mind works in the full round best, it is more the work of a child of nature, which he certainly is. He cares more for nature than for coteries, especially artistic coteries. He has broken away from more than

as others had done before him, became a modeller and carver. The schools of art were of no use to him; it was work he was accustomed to and not any academic training that he desired. He exhibited his first portrait bust in Rome when he was eighteen years old, and he has been making portrait busts ever since, in Rome and in London, and again in Rome.



THE DUCHESS OF
SUTHERLAND

By Eleuterio Riccardi

one close artistic intimacy, impatiently, and, it is said by those who have offered him sympathy, sometimes with some ingratitude. However that may be, it has to be accounted for by his temperament. Riccardi, for better or worse, is, indeed, temperamental. His art, however, does not suffer because of this.

Eleuterio Riccardi is a native of Rocca d'Arci, in Caserta; his father was a ceramic craftsman who, in 1884, conveyed his three-months-old male child to Rome. Growing up, the boy developed the plastic sense of his father, and stealing into studios of sculptors,

Nature, yes—but human nature, yes indeed—is Riccardi's spirit. He is, as we say, intrigued by human beings, even if he is angry and impatient with some of them. But his anger is qualified by a gentleness which, not un-mixed with impatience, makes itself very evident in his heads and statuettes of children; these are very charming, very insouciant, very truly characteristic and indicative of a live sense of form, rendered with unsophisticated and naturalistic exactitude; seen even in such works of an architectural nature as the panel of the Countess of Ancaster in marble, and a

Apollo: A Journal of the Arts

carved stone panel of a decorative character of a half woman's figure, both in the Italian style.

Although avoiding official exhibitions and general association with his fellow-artists, he, in 1909, secured a gold medal at Munich, and

exhibiting the fact that the artist was seeking, I will not say groping, for the light.

Other results of this classic period were busts, vases, and other forms all of which exhibited a strong Etruscan influence. "The



LORD BUCKMASTER

By Eleuterio Riccardi

in that year began on a classic period, and his chief work was "The Creator." In order that this might be exhibited in bronze, a friend—a doctor—advanced the money for the casting. "The Creator" was refused at the National Exhibition, and, disgusted with such a reception, or rather non-reception, Riccardi abandoned sculpture and became again a roamer. During this period he painted in oils queer modern portraits and interiors, still

"The Creator" was sequestered by the patron who had paid the bronze-founder's bill, but which, offered as a war memorial, now stands in the square of the barracks of the Royal Regiment of Artillery.

Riccardi, of course, served in the war, and as soon as it was over, in 1918, he married Eva Szeps, a Polish lady studying the violin, and this event served as a steadying influence in the artist's life, but Rome did not satisfy him.

A Rome Sculptor: Eleuterio Riccardi

Consequently, in 1920, he arrived in London with letters of introduction from the Duchess of Gramont to Lady Cunard and others. Lady Cunard procured for him certain commissions, and he modelled very fine busts of Frederick Delius—a bronze of which was

feeling of the subject was adroitly secured. Allied to it was the modelled sitting figure of Lady Michelham, delightful in its naturalism, as was also the "Woman in a Hat," which had a greater freedom of surface modelling, a property also seen in the good portrait bust



FREDERICK DELIUS

By Eleuterio Riccardi

presented to the Tate Gallery by Sir Joseph Duveen—and Lord Buckmaster.

No grass grew under the feet of this busy and intrepid artist, for in the year after his arrival in London he was ready with an exhibition for the Leicester Galleries. Of all the work seen here, the half-figure of Dyana Karenne, the Italian film actress, was the most arresting; a clean piece of workmanship, cleverly modelled to portray the surface charm of such a subject. It may be regarded as tawdry, but that is true of the general character of the subject; in this especial piece the real

of Lady Lavery, and the fine true head of Oliver Williams. A greater naturalism, however, is to be found in the charming bronze, "Angel's Head," a quite simple, direct work from life with reminders of the sincerity and feeling of earlier Italian work.

Riccardi, like his master Prini, and his friend Glicenstein, is greatly concerned with character, and there is evidence that he is by no means a poor psychologist, but he has been attacked for indecisiveness and variety. It must be admitted that—reserving his faculty for analysis—there is reason for this opinion,

Apollo: A Journal of the Arts

but he wants to find out what is to be his best way, not to take any chance turning that offers, and so he has explored the classical, the realistic, and the impressionist schools and worked in the manner of those more recent still. To make but one masterpiece,

of them made in clay and wood and marble, and these things help when the great desire enters the soul of the artist to make the great design. I hope that when this happens in Riccardi's case he will be inspired to carry it out himself. He is a solitary worker, but with



INNOCENZA

By Eleuterio Riccardi

wholesale experiment is quite worth while. I do not think that Riccardi has even yet made his masterpiece, but his excursions by the way are of quite definite interest. He has struggled with studies in expression, in character, in motion, in construction, and I think in his busts of Lord Buckmaster and Delius he has reached as far in analysis as he is likely to go. There yet remains for him, among other works, to attempt the great object of the sculptor, the monument, the real test of an artist's constructive capacity. Character and the emotions can be analysed and presentments

some necessary assistance there is no reason why a great carved monument should not emerge.

The show at the Leicester Galleries included, besides the modelled works, several pieces in wood and stone, a simplified head of General Peppino Garibaldi, and a head called "The Critic," treated in the same simple manner, but with certain technical features of interest in view of the dual capacity which the artist possesses of both carving and modelling. In "The Critic" the marks of the tools gave the surface a feeling of truth to material.

A Rome Sculptor: Eleuterio Riccardi

But Riccardi is no slave to the doctrine of material for material's sake, accepting a wider definition of form for truth's sake, in which he includes the subsidiary question of material for form's sake. His form is that of the neo-classic tradition, which makes no distinction between plastic and glyptic. But Riccardi is not by any manner of means a neo-classic; his approach to that tradition is in his whole-hearted feeling for plasticity, whether imparted to clay, terra-cotta—an "Angel's Head" is a delightful example—plaster, bronze, stone or wood. In this connection he exercises a wide feeling of style, subject and character. There is a statuette called "Purity" with some slight indication of grotesquerie, rare in his work, but seen in a bronze head of a "Smiling Girl of Florence," for he has but little sense of humour; his mind is much too serious for it and he is never moved by trifles. But his style is his own and it differs from the essential plasticity of the Florence school, being at once more flexible and more individualistic, especially so far as the work done in England is concerned.

In July 1922, at the Goupil Gallery, London, his one-man show of thirty-eight pieces made for him a reputation which has not since been impaired. One of its features was the versatility which made a strong appeal. Here were bronzes, including the Frederick Delius, the Lord Buckmaster, one of Lord Southborough, the Duchess of Sutherland, the Hon. Doris Peel, as well as a number of bronze subject-pieces. There were portraits in marble, including Lord Londonderry, marble subject-pieces, a marble relief of Lady Ancaster, and a "Maternity" group. There were the grey stone General Peppino Garibaldi, and a red stone bas-relief of an architectural application, and several terra-cottas, altogether a distinguished display. Quite recently he has added to the gallery of portraits those of Signora Vera Ponticelli, Barone Raffaele Angeloni, and the ex-Minister of Finance, Alberto de Stefani.

In spite, however, of the *succès d'estime* that Riccardi achieved in London, the more practical aspect of the case was less successful, and he returned to Rome to work and strive; to work with some of his fellow-artists and to strive against others, but chiefly to work alone, strenuously and even feverishly at his sculpture and painting. In 1929, at the *Prima Mostra del Sindacato Laziale Fascista degli Artisti*, the results of his falling back on

Rome were seen. His "Mostra Personale" included twenty-three pieces, among them no less than a dozen portraits, including a fine interpretation of *Il Duce* and a number of portraits of ladies. Riccardi is established as a maker of portraits, which is a most important function in Italy. Almost every sculptor and painter in the country has shown his homage to Signor Mussolini in bronze and marble, or



THE COUNTESS OF ANCASTER

By Eleuterio Riccardi

on canvas and paper; a very heartening sign that art is welcomed by all the intelligent people in the land. In England it appears that the art of sculptural portraiture is despised; and not only despised, but scoffed at. An evening paper in London has recently thought fit to decry the statues in London, in a general indiscriminate condemnation which includes at least one sculptural masterpiece in bronze of our time. Not so in Italy; they are proud there of their sculpture, and happily a great deal is worth being proud of. In Eleuterio Riccardi Rome possesses a sculptor of originality, resource and accomplishment.

MODERN ITALIAN CERAMICS THE LENCI SCHOOL, TURIN

By FRANCIS WATSON



PASTORAL SCENE

By Signora Grande

AMONG northern connoisseurs and in the Press, much attention has lately been directed to the products of the Lenci School of Ceramics at Turin, examples of which have been exhibited at the galleries of Mr. Alexander Hassé in Leeds, and of Mr. Harry Burrows, the English Lenci agent, in Manchester. The collection shown in the north is now being dispersed throughout the country, and it is likely that more of these remarkable modern ceramics will be called for from Italy.

Modern ideas in domestic decoration call for a return to the fashion of incidental *objets d'art* which the bad taste of the latter part of the nineteenth century had thrown into temporary disrepute. Glass, metal, and ceramic ware are the media favoured for these important trifles, and while glass and metal have kept pace with progressive tastes, the Lenci school is the only one to have produced ceramics suitable to the requirements of the present day. The products of the Royal Copenhagen factory,

which are widely known in England, lack nothing—with the tradition of a hundred and fifty years behind them—in technique and finish, but design lags lamentably behind. The Lenci factory, on the other hand, while taking every advantage of modern plant and high-temperature firing-ovens, has never given way to the temptation of mass-production. The greatly increased range of underglaze colouring and the bright glaze produced by advanced technical processes have been used in the service of a band of artists working enthusiastically and independent of industrial considerations around the central inspiration of Signora Lenci.

It has the air of a small medieval guild, this studio in Turin, or of the family workshop of the Della Robbia. There are upwards of a dozen of the more prominent artists, and each puts his name to every piece that leaves his hands, although, as will shortly be seen, individual styles are in any case easy to distinguish in the finished article. This note of

Modern Italian Ceramics

individuality is carried so far that, with a few exceptions, the pieces are seldom duplicated. Each is in itself a personal work of art and not the stereotyped product of modern factory methods, and many of these pieces have found their way into public galleries on the Continent,

likewise be had in two versions, either with white flesh and pale hair or with sun-tanned skin and black hair.

Signora Lenci, the head and inspirator of this distinguished group, first attracted notice with a small figure, the "Lenci Doll," which



EVE
By Signora Lenci

where their merits have been quickly appreciated. The modellers are thus kept busy with ever-fresh designs, the only secondary use made of a particular product being the variation in colour allowed in some cases. "S. Theresa," for instance, is here shown with a variable coloured pattern for the cloak and hood, and Signora Lenci's "Eve" can

was widely admired and copied. Her own contributions to the output of her school are nearly all female figures of the frivolous or "chic" type, calculated to appeal to a somewhat ephemeral taste. But the pieces are conceived with such delicacy and wit that their value lies deeper than might at first be supposed. They bear to the present age the

Apollo: A Journal of the Arts



ST. THERESA

By Signora Lenci

relation of a Dresden shepherdess to the latter part of the eighteenth century, and while nobody takes seriously the pastoral make-believe of a vanished aristocracy, the exquisite art of its manifestation remains. The lively characterization of such a figure as "Wind," in which a modern young woman struggles with her clothes against a strong wind, is combined with an impression of movement difficult to impose upon the medium, but not entirely foreign to it. It is in such mastery of execution that Signora Lenci gives importance to a trivial subject.

From Tosalli come the attractive animal studies, several of which are illustrated here. This artist uses to such advantage the wide

possibilities of colouring which modern processes afford that it is easy to overlook the very high skill in modelling which is the principal merit of his pieces. Even a photograph can convey to some extent the sensitive underglaze shading in brown and white of "Hind and Fawn"; and the real beauty of the composition (the relation of the two heads, and the fawn's left foreleg, are particularly pleasing) is only later borne upon the examiner.

As may be seen from the examples reproduced, Tosalli is equally cunning in delineating movement or repose. Only the great arch of the owl's wing in "Owl and Stoat" arrests the strong movement from right to left of the group, and it is to be noted that even in this



ST. THERESA

By Signora Lenci



Modern Italian Ceramics

bold composition the artist's scrupulous fidelity to nature is not strained. The "Caracal," designed as a book-end or simply as an independent piece to rest squarely against a wall, shows him in his other mood, and the slumberous weight of the animal is almost tangible.

The exuberant nudes of Vachetti incline sometimes to the grotesque, and range from a kind of contorted strength to a subtly provocative delicacy. He lays further emphasis upon his departure from the classical treatment of the feminine nude by his frequent selection of oriental types which provide a pretext not only for an esoteric extravagance of form, but also for incidentals, such as fantastic head-dresses and warm colouring.

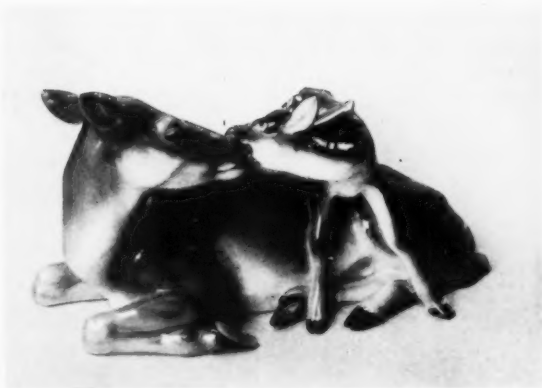
In the figures and groups produced by



CARACAL LYNX

By Tosalli

Signora Grande we find a somewhat rare feature of ceramic design—an artistic sympathy with peasant life. The humour of the "Pastoral Scene" (shown on p. 210) is quite a different thing from the fashionable mannerisms of, for instance, the pastoral figures of J. P. Melchior (Höchst, 1770-80). Grande's work has, of course, its own peculiarities, but they are peculiarities based upon a peasant tradition and not upon an aristocratic mimicry of country life. For the nearest previous approach to Grande's types we must go to the Danish work of 1780-90. There is in particular in the Kunstindustrimuseum in Copenhagen a "Milking Scene" which forms an interesting comparison with this group by Grande. The British Museum, too, has a statuette of a Russian peasant-girl from a



HIND AND FAWN

By Tosalli

series produced about the same period in the Verbilki-Tver factories, which also seem to have shaken off to some extent the "polite" tradition of the French and German schools. Grande has carried this development a step further, and her success in this field points to her as one of the most important of the Lenci artists.

Though our consideration of the Lenci ceramics has here confined itself to statuettes and animal pieces, there is a wide range of production in vases and jars for various purposes. In these the skill of the designer is chiefly applied to the decoration, the form of the vessels following for the most part conventional lines. Sturani is the name most usually found on such work, although many of the other artists produce occasional vases and bowls. In the collection exhibited in



OWL AND STOAT

By Tosalli

Apollo : A Journal of the Arts

Manchester were a Toby jug and a jar representing the figure of Mr. Pickwick, both from Sturani. These, it may be presumed, were intended specifically for the English market;

at remarkably low prices, which range in the case of figures and groups such as those described and illustrated in this article from about two to fifteen guineas. Vases, bowls,



DUCK
By Tosalli

but, in justice to the whole Lenci school, it must be said that such imitation of past styles is a surprising departure from their general custom.

Lenci ceramics can at present be bought

and the like are on a much lower scale of cost. There can be little doubt that the work which is now coming from Turin will, in the not far distant future, be very highly valued by collectors.



"NELLA"
By Signora Lenci

ABERDEEN TERRIER
By Bona

CHESTERFIELD HOUSE, MAYFAIR

By H. GRANVILLE FELL



CHESTERFIELD HOUSE, MAYFAIR

THE great house in Mayfair which has been the town residence of the Princess Royal and the Earl of Harewood since their marriage in 1922 was built for Philip Dormer Stanhope, fourth Earl of Chesterfield, by Isaac Ware, and completed in 1749. The central block remains to all outward appearance practically as the architect left it, but the forecourt, though spacious still, has undergone considerable modification, as may be seen from Ware's original plan and the drawing made in 1750 by Edward Eyres. The Corinthian colonnades began by being aligned with the façade of the building to some distance, ten columns standing on either side before joining their fellows at right angles. The two latter groups then stood 177 ft. apart and connected up with pavilions formerly in use as stabling, kitchens, storehouse and laundry. This was a lay-out that gave an imposing entry, and the paved forecourt must have presented a lively spectacle when the Earl threw the house open to his guests. It was a very busy period of his political life. One can imagine the visitors arriving in their heavy iron-tyred coaches, drawn by long-tailed Hanoverian horses, the bewigged and powdered coachmen and footmen, the linkmen with torches, the sedan chairs. And yet the house stood in splendid isolation. Behind, to the east, stretched the extensive gardens, with no other house near it and nothing between the front and the spacious acres of Hyde Park. Thieves and footpads lurked among the trees. The visitors and guests were compelled to traverse the mire of Park Lane and the ditches of Holborn.

Ware was a punctilious disciple of Palladio. In his

book "The Complete Body of Architecture," published in 1756 and addressed to the young architect, he describes the building of his great house in Mayfair under the chapter-heading "The Construction of a Town House of the Greatest Elegance, built for a nobleman of the most distinguished taste and adorned at the greatest expence." There was no doubt about the expense. Indeed, the Earl constantly mentioned in his correspondence that he was being ruined by it. But he was both proud of and delighted with the result.

The great staircase immediately to the right upon entering, which is a feature of the house so unusual in arrangement, was brought from the demolished mansion of the Duke of Chandos at Canons Park. It consists of a lower flight and a double upper flight of white-veined marble steps "of a very uncommon size and degree of perfection with screens of the same material formed in arches and half-columns of the Corinthian and Composite orders." In the magnificent wrought-iron balustrade by Tijou are seen the interlaced CC's which indicated the Duke's initial, but quite as appropriately were to serve for Chesterfield. The ducal coronet, however, had to be replaced by that of an earl. Above the arches of the screen are masks framed in drapery with floral festoons in the manner of Inigo Jones, and similar features appear in certain of the ceilings and chimneypieces.

To accommodate this massive staircase nearly half the front portion of the building was required and the architect was compelled to throw out wings at the back of the house in order to introduce his dining-room and library. Both these rooms are of equal dimensions and project

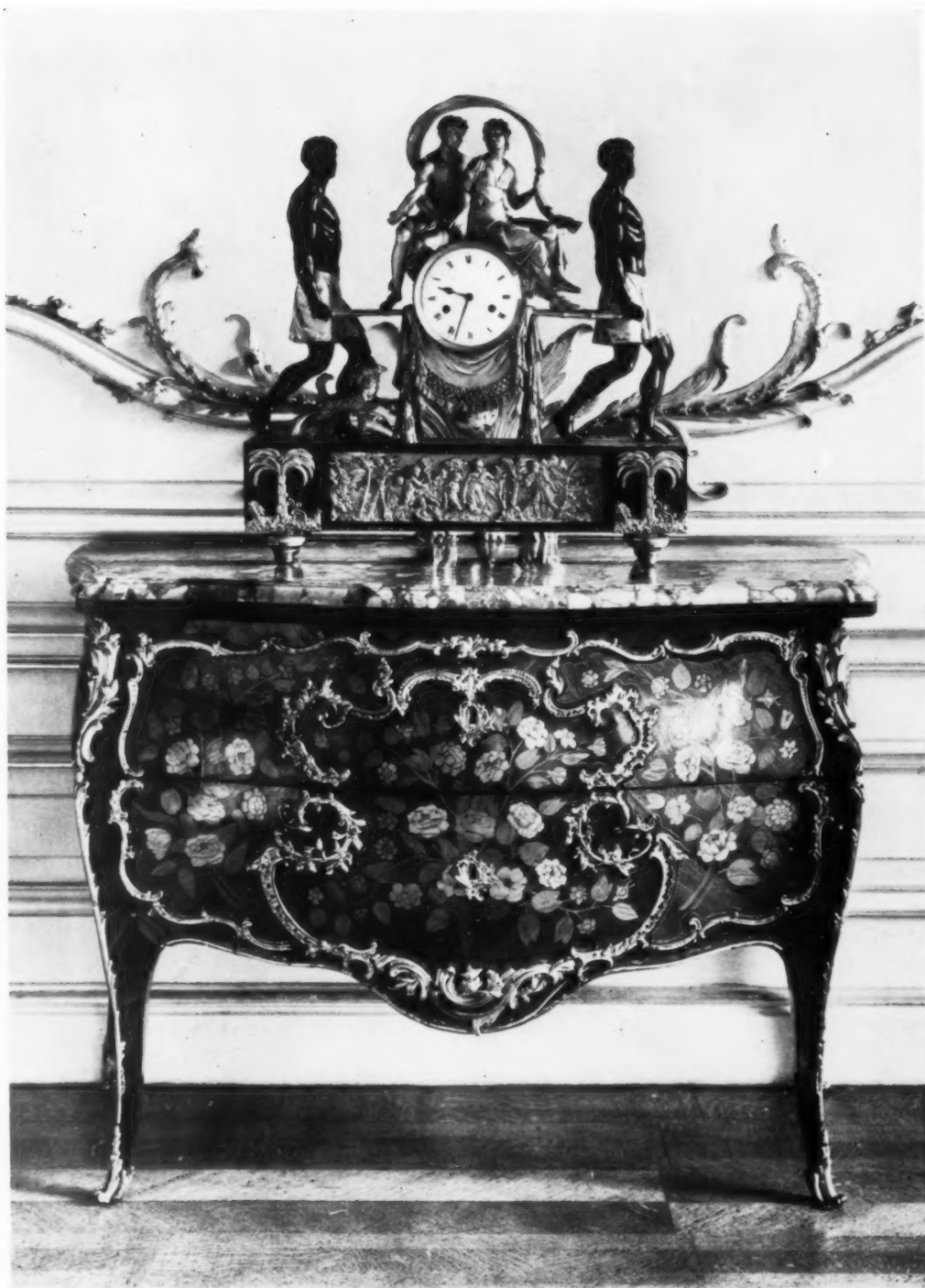


ONE OF A MAGNIFICENT SET OF FOUR CHIPPENDALE MAHOGANY ARMCHAIRS
of the French type, covered in original Soho tapestry, c. 1735

Exhibited at the Exhibition of English Furniture of the Chippendale Period at the Burlington Fine Arts Club, 1920

In the Chesterfield House Sale, April 7, by Messrs. Sotheby

Chesterfield House, Mayfair



EMPIRE MANTEL CLOCK
by Lelievre, Paris, with ormolu figures of Venus and Adonis, carried by two bronze figures of Ethiopian slaves
LOUIS XV COMMUNE
stamped "Roussell ? ME : " with a breccia marble top
In the Chesterfield House Sale, April 7, by Messrs. Sotheby



THE STAIRCASE AT CHESTERFIELD HOUSE

Chesterfield House, Mayfair

on plan to the north and south of the rear portion of the ground floor.

Ware's "Great Room," the dining-room, contains the chimneypiece with caryatids designed by Flaxman and, in the first place, carved by him. The existing figures are replicas by Sir Edgar Boehm. Ware did not approve of the double-storey chimneypiece. According to his canons of taste it should end with the mantelshelf proper. Apparently he was overruled, as it carries a heavy-columned superstructure of marble, framing an Italian portrait.

The associations of the library are of great interest. Above the chimneypiece is the dial of a weather-clock, dated 1797, introduced in the broken pediment in place of a carved group of musical instruments. The ceiling seems excessively ornate to our eyes, and there is, in fact, an impression of superabundance in the decoration of many of the rooms. Along the top of the library, ranged entirely round the room, is a series of stucco frames of elaborate design which Mr. Avray Tipping describes as "thoughtfully designed and delicately executed work of a baroque type that is rich, but not extravagant." These frames contain portraits of English poets and *literati* from Chaucer and Spenser to Swift and Pope. In the year 1869 they were all removed from their frames to Bretby Hall, the family seat in Derbyshire, but at the sale of its contents the pictures were bought by the Earl of Harewood and restored to their former position.

In this great room Lord Chesterfield was wont to sit among his books and enjoy the Flemish pictures which his friend Dayrolles had sent him from the Low Countries; and it was probably here that he sketched his series of portraits of contemporaries, unflattering, but with a marvellous sureness of touch, and beginning with his royal master, George II. Of him he said: "I never knew him deviate into any generous action . . . and this after forty years sitting from the life." The single exception to his criticism was Lord Scarborough, his friend of twenty years, for whom he had nothing but praise.

In the well-known picture of "Dr. Johnson awaiting an audience of Lord Chesterfield," by E. M. Ward, the library with the Earl seated may be seen through the open door. The doctor had addressed the plan of his Dictionary of the English Language to his Lordship, and Boswell relates his disgust, after being kept so long waiting in the ante-chamber, at seeing Colley Cibber emerge from the library where he had no doubt been

entertaining the minister with gossip and clownish antics. Johnson stumped out and nothing would induce him to return. Chesterfield clearly tried to make amends in the two letters he wrote to the "World," but this, far from appeasing the wrath of the doctor, drew from him the celebrated letter of repudiation which all the world knows. There could have been little love lost between them. In some of his letters Chesterfield alludes to Johnson in the character of the "respectable Hottentot," and Johnson retaliated by declaring that the letters "taught the morals of a whore and the manners of a dancing-master"—an opinion which in after years, if he did not retract, he very much modified.

In Lord Chesterfield's letters we often find an echo of his pre-occupation with architectural themes and application of them in similitudes and allegories. He proposes to his son to "mould his character and appearance upon an architectural model." "To have a Tuscan foundation to his character, as the strongest and most solid of the orders, but to grace the fabric of his person with the adornments of the Corinthian. . . ." "An insinuating softness in his look and a spruce and lively air, fashionable dress and all the glitter that a young fellow should have—or nobody will knock at the door."

There are many indications in Chesterfield House of the fourth Earl's fondness for the prevailing style of French ornament of his time. The rooms on the first floor in the space not taken up by staircase and landing were four in number. The magnificent ballroom has swallowed up two of them, the others being the music-room and bedroom. The chimneypiece in the western half of the ballroom is in the contemporary French manner, and both in this room and in the music-room the Louis Quinze style prevails in the ornate decorations of the walls and ceilings. The Earl was proud of his French taste and culture and had strong leanings to everything French. Much of the furniture and fittings, tripods, barometers and candelabra, were of French design.

In 1871, the seventh Earl having died, the house was sold to Mr. Magniac, who made certain alterations—narrowing the forecourt, as already told, and cutting down the gardens. Afterwards it passed to Lord Burton, who added the storey above Ware's two great rooms at the rear in order to accommodate more bedrooms, and this enabled him to enlarge the ballroom, opening up the eastern portion, which is seen through a columned screen. No change has been made since. Its glory is passing and London will soon know it no more.



MRS. DOD PROCTER'S ART

THE LEICESTER GALLERY EXHIBITION

VISION, it is generally said, distinguishes the artist from us other mortals who are supposed to have only "sight." But it is not true. Numberless people have "vision" but not the ability to carry it out, whilst a great many artists have only "sight," generally, in that case, associated

under the guidance of Mr. Stanhope Forbes, and so from an early age acquired a respect for Nature. In course of her experience, however, she learnt that the accurate rendering of "facts," however difficult—nay impossible, if one is accurate—is not enough. It may not be necessary to disregard them or to "distort" them; it is essential to marshal them and to select from the many possible aspects the one that corresponds to one's inclination of the moment. Thus, Mrs. Procter has two studies of the same girl in this exhibition; one is called "Young Girl," the other "The Green Cushion." The likeness is immediately recognizable, yet the two pictures are quite unlike each other. One is a study in design and tone; the other in colour and luminosity. In other pictures, notably "Betty" and "The Party Frock," one feels a predominant interest in the psychology of the sitters—the young, mischievous child, and the questioning



SLEEPING GIRL

By Mrs. Dod Procter

At the Leicester Galleries

with considerable technical ability. Moreover, technical ability when it is used mainly for the purpose of translating a view of Nature to canvas or paper is immediately recognizable by the great majority who know nothing about art, and who therefore tend to mistake just this ability for art. Recognizing the essential wrongness of this, those who know something about art have, during the last twenty or thirty years, tended to decry technique and to exalt the lack of it, thus making, if possible, confusion worse confounded.

The absence of technical ability must always imply also an æsthetical deficiency, whilst the absence of vision simply prevents a work from being more than an exercise in technique.

A private view of most of her pictures, granted me by Mrs. Procter before her exhibition was hung at the Leicester Galleries, was the immediate cause of the foregoing rumination.

Mrs. Procter, at the age of fifteen, began to paint



WHITE LILAC

By Mrs. Dod Procter

At the Leicester Galleries



BETTY

At the Leicester Galleries

By Mrs. Dod Procter

Mrs. Dod Procter's Art

diffidence of adolescent woman. In "Reclining Nude, with black beads"—the pose of the figure, the coloured cushions, the carnation clinched by the beads—we have a much more "abstract" conception. The "Nude," representing an unclothed fair-haired young girl, is at first sight merely a statement of fact; the introduction of the dark drapery resolves it into the æsthetical "vision" to which it owes its existence. The black drapery, arranged with greater respect for the prejudices of Mrs. Grundy, would have completely disintegrated the rhythm of the design. Even now, however, the dark note seems too

are to be seen in the "Sleeping Girl" which is a study in foreshortened design, and the still-life called "Black and White" which depends on an arrangement of the dominant colours and the "textures" of the muff, the scarf, the gloves. So one might analyse each subject in order to account to oneself for the pleasure these luminous pictures give one, and in which every spectator is likely to find his own special favourite; mine is "Gwendolen," not only because it is extremely well done but because—and I confess it unashamedly—it has a most charming "subject-interest."



GWENDOLEN

At the Leicester Galleries

By Mrs. Dod Procter

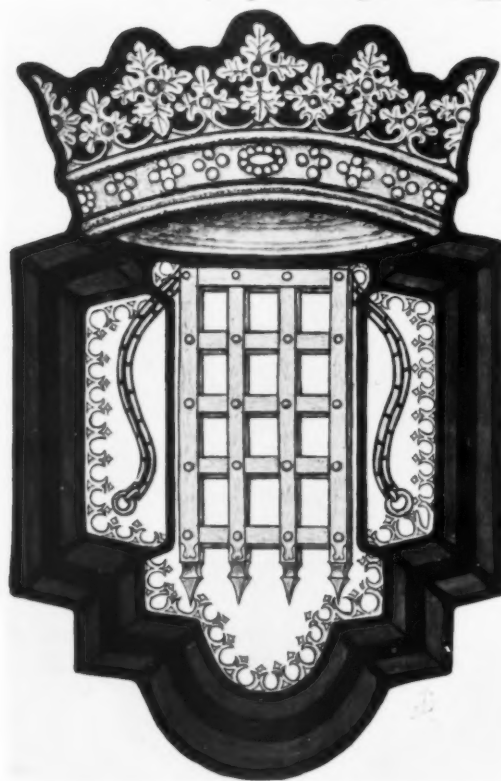
isolated. In the painting called "White Lilac" we have a proof of the marshalling of facts; the objects are chosen together with the background to furnish the *motif* of the picture. What makes comparison of this still-life with the "Nude" interesting is that it is in respect of colour a variant of the same scheme. The other "Flowerpiece" depends much more, and the number of different forms and its colour appeal, on the way in which the crimson tulip holds the design. However unlike in details of form and colour, the "Rock Garden" is again a composition that depends on the satisfying contrast of the red—a very different red—note. Quite different intentions

Mrs. Procter's work has passed through several phases working towards greater solidity of form and subtler tone-relations.

There is nothing in this exhibition that is likely to make the sensation that "Morning"—which the Contemporary Art Society bought for the nation—made in the 1927 Academy; nor anything, unless it be the "Nude," which, like the "Virginal," will be attacked by the *unco guid*; but the exhibition as a whole ought to enhance Mrs. Procter's reputation as one of our best, and, despite her one-time Paris training, quite English, women painters.

HERALDIC PAINTED GLASS AT HORHAM HALL, ESSEX

By F. SYDNEY EDEN



PORTCULLIS BADGE
FOR HENRY,
PRINCE OF WALES

ON high ground above the valley of the Chelmer, two miles to the south-west from Thaxted, stands Horham Hall, as fine an example, though added to and taken from here and there, of the Tudor Manor House as we may hope to see. We can hardly doubt but that some sort of dwelling existed on the site from very ancient times, for the position is not only one of the most defensible in its neighbourhood, but it is secure from the floods which, even today, spread out, at times, over the valley below. However this may have been, a house designed on the medieval plan of hall and bower was built on the site of the present Hall towards the end of the fifteenth century; of that house only the northern, eastern, and western walls of the buttery and pantry remain today. The house as we see it was, in the main, built or rebuilt about 1502, at least before the death of Henry VII, by Sir John Cutte, Treasurer of the King's Household, and was added to by his great-grandson about 1580 and by others in 1650 and 1841.

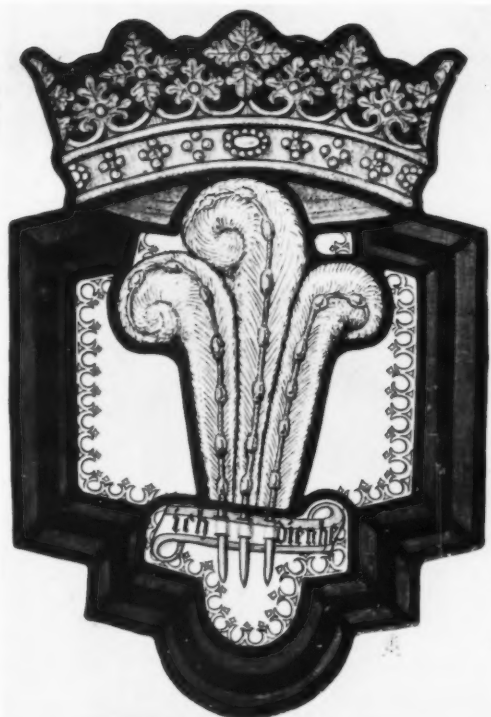
Our immediate concern is with the ancient painted glass at Horham Hall. With the exception of a few

fragments, it is all of early sixteenth-century date and is to be found in the great bay window of the Hall, in the window of the morning room, and in the passage which, running from the north-east corner of the Hall, formerly gave access to the chapel which stood at the northern end of the east front of the house and was demolished in the last century. In the central part of the bay window of the Hall there are four tiers of lights, six in each tier, and, in each side, similar tiers of two lights apiece. It is only in the second tier from the top of the central part that we find the old glass.

It is probable that similar heraldic painted glass was originally in each tier of the window, thus forming four belts of heraldry, and that all were set in quarries decorated with designs in grisaille and yellow stain similar to those in the morning room.

In each light is a piece of heraldry—three shields of arms and three royal badges. The badges, which are in the second, third and fourth lights, counting from the north, consist of a portcullis, a red rose and ostrich feathers, the portcullis and the feathers being ensigned

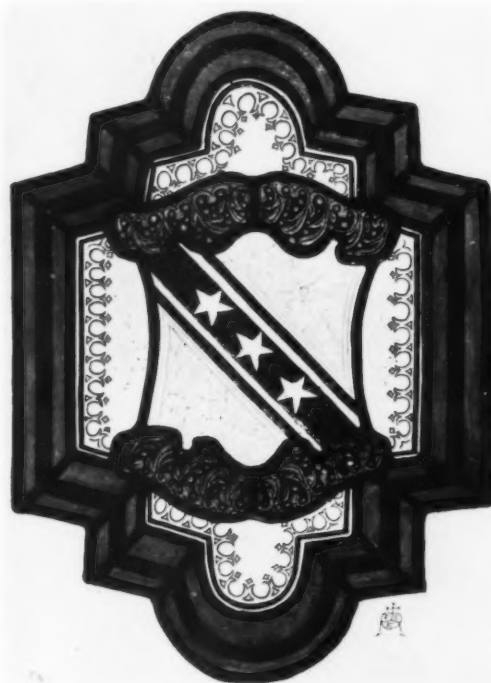
Heraldic Painted Glass at Horham Hall, Essex



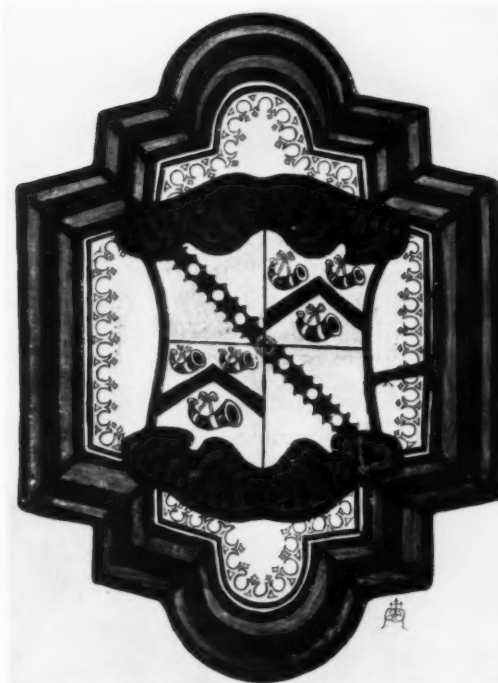
OSTRICH FEATHER BADGE
FOR HENRY, PRINCE OF WALES



ARMS OF CUTTE
QUARTERING RUDA, IMPALING ANDREWS



ARMS OF ANDREWS



ARMS OF CUTTE QUARTERING RUDA

Apollo: A Journal of the Arts

with coronets of strawberry leaves and the rose with a royal crown. The rose itself is ruby glass, seeded yellow and barbed green, and the other badges are in grisaille and yellow stain, while all are similarly set in white glass of geometrical shape with decorative yellow edging and an outer coloured border of the same shape, that of the rose blue, of the portcullis ruby, and of the feathers deep purple. It may be suggested, I think, that the rose, royally crowned, is intended to refer to Henry VII, and that the portcullis and the feathers are for his son Henry, Prince of Wales, afterwards Henry VIII. It is, of course, possible that Prince Arthur, Henry VII's elder son, may be intended, but, as he died in 1502, rather too early a date for the painted glass, I prefer to assign the two badges with prince's coronets to Henry, Prince of Wales.

annulet or at the fesse point. The quartered coat in this shield is derived from the marriage of the first Sir John Cutte with Elizabeth, daughter and co-heiress of John de Ruda, a marriage which, according to Leland, brought Sir John land to the value of three hundred marks a year. The wife's arms in the fifth light are *argent on a bend cotised sable three mullets silver* (Andrews).

The couple designated by this heraldry seem to be Sir John Cutte of Horham Hall, son of the builder of the house, and his first wife, about whom nothing appears to be known except that her surname was Andrews and that she was an heiress.

The significance of the annulet—a mark of a fifth son or descent from a fifth son—is not obvious, for Sir John Cutte the second was not a fifth son and it is not likely



QUARRY WITH BROOM
PLANT IN FULL LEAF

It will be noticed that the spelling of the motto, *dienhe*, is different to that of today. The point is not without interest, for *ich dienhe* was good English when the motto was adopted by the Black Prince as well as German, then and now.

The portcullis was, of course, one of the many badges used by Henry VII to emphasize his claim to the throne, this one being, originally, the badge of his mother's family, the Beauforts, who used the portcullis as their badge with the motto *altera securitas*. Both badge and motto are to be seen on Henry VII's tomb in his Chapel at Westminster Abbey.

Coming now to the shields of arms: in the first, fifth and sixth lights, are shields illustrating the marriage of a member of the Cutte family—in the first light the husband's arms, a quartered coat impaling those of his wife, in the fifth the arms of his wife's family, and in the sixth the husband's arms alone, viz., *argent on a bend engrailed sable three plates* (Cutte) *quartering argent a chevron between three bugle horns sable* (Ruda or Rooth) an

that the family had an heraldic quality before his father the first Sir John.

These arms are set in the same style as the badges. The turnover of the shields and the outer borders of the panels in which they are set are, of the impaled coat green and ruby respectively, of the wife's arms the same, and of the husband's quartered coat ruby and green respectively.

In the ground-floor passage which used to lead to the chapel is another bay window with a replica of the ostrich-feather badge in the great window, but without the coronet; and in the room over it is a modern window looking into the Hall in which are a few fragments of scroll and tabernacle work of late fifteenth or early sixteenth century date—perhaps originally in the chapel.

The small oriel window in the morning room, originally the buttery, on the south side of the screens of the Hall, the window of the solar above it, and that of the room over the porch, show a few white glass quarries decorated with the initials "I" and "E" entwined by a knot with a slipped or cut branch of the broom

Heraldic Painted Glass at Horham Hall, Essex

plant, all in yellow stain; the pun on the name *Cutte* cannot be missed. The initials refer, it may be presumed, to the first Sir John Cutte and his wife Elizabeth Ruda, for they are the only married pair in the pedigree of the family to whom they can be attributed.

It may be noted that there are four distinct and progressive types of the branch of broom on these quarries; they show the plant in bud, in full leaf—the one already referred to—in blossom, and in pod. With the exception of the broom in pod, of which there is only one example in the house, all the quarries bear the initials "I" and "E" though, as the pod specimen is much cut down, it is not unlikely that it may originally have borne those initials entwined with the broom stalk in the base of the quarry, like the example given in Frank's "Ornamental Glazing Quarries," plate 95 (Oxford, J. H. Parker, 1849).

As the "I" "E" quarries are earlier in date than the badges and shields of arms, it is likely that they formed the original glazing of the bay window in the Hall; and, probably, of much of the window glazing in

now at Polstead Hall, Suffolk, the shield in which shows highly finished diaper work.

I may add that all examples of this type of geometrical heraldic panel known to me are native English work; the style did not commend itself to the immigrant Flemish glass painters—masters of their art, no doubt, but unfaltering disciples of the traditions and ideals in design of the Renaissance.

As some may like to compare the Horham Hall panels with those in the Dixon collection, perhaps I may mention that the Ronale Manor glass is fully described, with coloured plates of the whole, in my book on the subject



QUARRY WITH BROOM PLANT IN BUD

other parts of the house. In this connection we may call to mind that a few of these quarries are to be seen in a window of the south aisle at Great Dunmow Church, some five miles south from Horham.

The geometrical shaped panel, the style of the heraldic glass at Horham Hall, had no long run; it came in about 1505 and lasted for a quarter of a century or thereabouts, when it gave place to the chaplet encircled panel, which had been in use for many years.

There are six examples *in situ*—royal badges—at Westminster Abbey, in the Jericho parlour, in the lobby between the parlour and the Jerusalem chamber, and others in the east window of Henry VII's Chapel; and there were, until recent years, several with the arms of Barrett and alliances at Belhus, near Aveley, in Essex; they, however, have been dispersed, four of them being now at Ronale Manor, Philadelphia, in the very splendid collection, probably the largest in the world, of ancient English heraldic glass belonging to Mr. Fitz Eugene Dixon. The decorative details are so much alike in the three sets of panels—those at Westminster Abbey, Horham Hall and Belhus—as to suggest that they were all



QUARRY WITH BROOM PLANT IN BLOSSOM



QUARRY WITH BROOM PLANT IN POD

privately printed at the Arden Press, London, in 1927 (106 copies only, none of which are for sale). There are, however, copies in the libraries of the British Museum, Victoria and Albert Museum, King's College, Cambridge, and the Society of Antiquaries, but not elsewhere in England.

ART IN THE SALEROOM

By W. G. MENZIES



A WILLIAM AND MARY WALNUT BUREAU

(The Ramsden Sale at Messrs. Christie's, May 23)

THE remarkable sale of English furniture from Sir John Ramsden's collection at Christie's in July 1930 will be recalled by the announcement that the same firm are selling a further selection of choice pieces from the same source at their rooms in King Street, St. James's, on May 23 and three following days.

The many fine pieces of Queen Anne and Chippendale furniture owned by Sir John Ramsden are well known to collectors through their inclusion in the many exhibitions of old furniture that have been held during the past few years, and the importance of the selection now to be sold should undoubtedly make it the most notable dispersal of the London art auction season, more especially as at a later date pictures, books and old silver from Bulstrode, Sir John Ramsden's seat at Gerrard's Cross are also to be sold.

Included in the sale, an illustrated catalogue of which has been prepared, one finds in addition to the fine English furniture, English needlework, Italian bronzes, Oriental rugs, tapestries, embroideries of the Far East, Oriental porcelain, and Cloisonné enamel.

The English furniture, comprising about 250 lots, is chiefly notable for its fine late seventeenth- and eighteenth-century pieces. In this portion of the collection is a remarkable settee of the first quarter of the eighteenth century, upholstered with petit-point needlework.

It will be recalled that in the 1930 sale a Queen Anne settee covered with petit-point realized 920 guineas, and a suite of a settee, two armchairs, and a pair of chairs of the same period fell to a bid of 2,800 guineas.

The Chippendale examples are all especially fine and

include several side-tables almost the equal of those sold for such high prices in the earlier sale, when one, a writing-table, made 850 guineas, and a pair of side-tables realized 800 guineas.

There is a set of three side-tables which are especially notable for the fine carving round the frieze and the legs, while also of first quality is a pair of card-tables of Chippendale's most refined period.

Amongst the chairs by this maker are a set of five armchairs with fret carving which are even more desirable owing to the fine quality of the needlework covering the seats and the backs.

Mention, too, must be made of a fine pair of William and Mary writing-tables supported on gate legs and inlaid with the finest quality seaweed marqueterie and a set of ten chairs of the same period with fine carving at the cresting.

Other notable pieces amongst the furniture is a William and Mary long-case clock by John Allaway, London; a delightful marqueterie walnut side-table with mirror *en suite*; a set of six Queen Anne chairs with inlaid splats and hoof feet; a set of ten Adam armchairs; and some delightful pieces of seventeenth- and eighteenth-century miniature furniture.

In the earlier sale a set of four cushions covered with fine English petit-point needlework, not unduly stressed in the catalogue, made the remarkable sum of 1,500 guineas, their superlative quality being at once recognized. Now two others *en suite* with this set are to be sold, and one can anticipate some doughty bidding when they are put on offer.

There are, too, many extremely rare examples of late Tudor and early Stuart needlework panels worked with typical Biblical subjects with delightful contemporary costumes. Of especial importance is a fine Stuart needlework casket worked with scenes from Genesis. Again



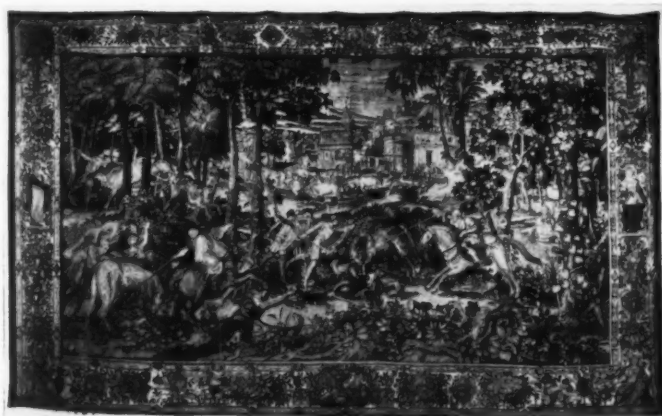
MINIATURE CHIPPENDALE WILLIAM AND MARY FURNITURE

(The Ramsden Sale at Messrs. Christie's, May 23)

Art in the Saleroom

mention must be made of a pair of Elizabethan needlework panels—one showing the Adoration of the Shepherds, and the other scenes in the Life of Joseph; and a similar pair of the Stuart period

with the story of Esther and Ahasuerus; a panel of Burgundian tapestry of the early part of the seventeenth century woven with nobles and courtiers hunting bulls in an extensive landscape; and a set of three panels of



PANEL OF BURGUNDIAN TAPESTRY. Sixteenth-Century
Hunting Scene

(*The Ramsden Sale at Messrs. Christie's, May 23*)

depicting Plenty, Time, Sloth, Feasting, and Gaming.

Among the collection of Italian bronzes there is a superb specimen from the Paduan school of Riccio of a satyr seated on the back of a seahorse: a piece remarkable

Brussels tapestry woven with formal gardens and birds.

A portion of Sir John Ramsden's noted collection of Oriental carpets and rugs is also included in the sale, amongst them being outstanding specimens of the



A CHIPPENDALE WALNUT SETTEE covered with
petit-point needlework

(*The Ramsden Sale at Messrs. Christie's, May 23*)

for its masterful and spirited design. Fine, too, are beautifully modelled figures of Neptune and Ceres, choice examples of the school of Bologna.

The tapestries include a panel of early Brussels tapestry of the late Gothic style woven in the centre

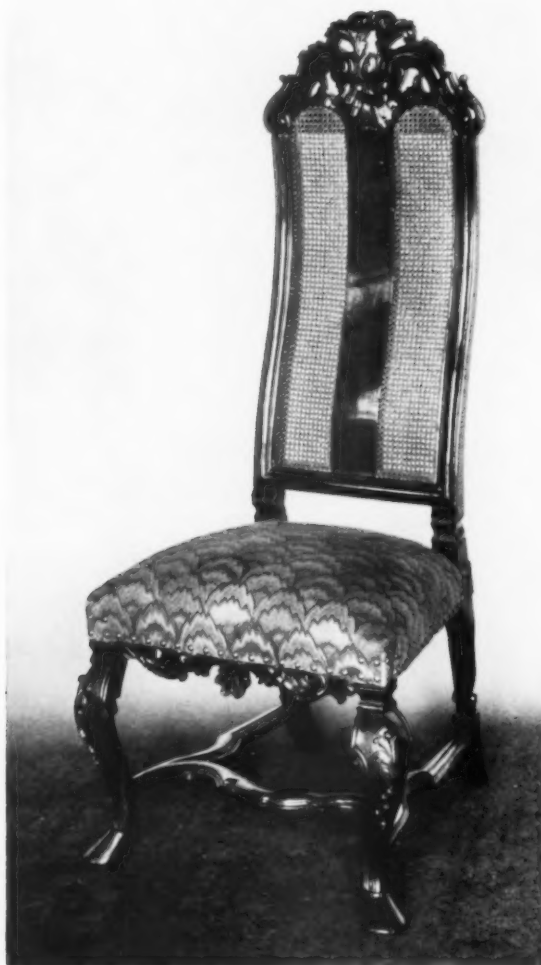
seventeenth and eighteenth centuries. There are two Ispahan carpets, one 19 ft. by 7 ft. 9 in., and the other 14 ft. 6 in. by 6 ft., the latter woven with formal arabesques in yellow, white and blue on a red ground. In this section, too, will be included a choice selection of

Apollo: A Journal of the Arts

embroideries from Turkey, Persia, and the Near East.

Finally, mention must be made of a well-chosen series of pieces of Cloisonné enamel, chiefly of the Kien Lung epoch, comprising many specimens of birds and a fine large figure of a kylin.

Durham and Messrs. Spink and Son, when the price named was £200,000. No sale, however, transpired. These preliminary efforts evidently had an adverse effect on the market value of this fine example of Lawrence's work for it was bought in at £95,000.



ONE OF A SET OF TEN
WILLIAM AND MARY
WALNUT CHAIRS

*(The Ramsden Sale at
Messrs. Christie's, May 23)*

The Lambton Castle Pictures

Though Lambton Castle, the seat of the Earl of Durham, is nearly three hundred miles from London, many well-known dealers and collectors were present on the opening day, April 18, when the pictures and drawings, including Sir Thomas Lawrence's well-known portrait of Master Charles William Lambton, better known as "The Red Boy," were offered.

For the past year or two the sale of this picture has been often reported and just as often denied, and at the end of 1929 negotiations were in progress between Lord

As was anticipated there was keen bidding for Hopper's portrait group of Lady Anne Lambton and her four children, but it was bought in at £23,000. Lawrence's full-length portrait of Lady Louisa Countess of Durham at £8,500, and a full-length portrait of General Lambton by George Romney at £9,500, were also withdrawn.

Mention, too, must be made of two important works by that popular artist John Zoffany, in each of which his patron, Garrick, is depicted. One showing a scene from the play "Venice Preserved" made £550, and the other, a far finer picture, a scene from the play "The Farmer's Return," went for £900.



LADY LAMBTON AND FAMILY

By John Hoppner, R.A.

Withdrawn from Lambton Castle Sale, April 18, after final bid of £23,000

BOOK REVIEWS



PORTRAIT OF SIR JOHN MARSHALL

MOHENJO-DARO, by SIR JOHN MARSHALL. (Published by Mr. Arthur Probsthain.) £10 10s.

The book on the excavations at Mohenjo-daro and Harappa which had been carried out from 1922 to 1927 by the Archaeological Survey of India, under the direction of Sir John Marshall, and which was published by Mr. Arthur Probsthain last December, revolutionizes our ideas of Indian history. Up till now we used to think that Indian civilization began with the Aryan invasion in about 1500 B.C., and that the Dravidians, from whom the Aryans conquered the country, were a backward people, with hardly any civilization of their own. But these excavations show that the Dravidians had evolved a high form of civilization long before the Aryan race was even heard of; and that that civilization was in many respects superior to that which the Aryans brought with them into the country.

The excavations at Mohenjo-daro have revealed three cities, one on top of the other. The best-built structures are those of the third, that is, of the topmost or newest city; while the poorest are those of the first, that is, of the bottommost or oldest city. The oldest city must be about 5,400 years old, and the newest about 4,700 years old. All are built of well-burnt brick, laid in mud or plaster-of-paris mortar, with foundations and infillings of sun-dried brick.

At Harappa, which is 450 miles to the north of Mohenjo-daro, about as many cities have been unearthed as at Mohenjo-daro. The oldest city here is older than the oldest city at Mohenjo-daro; it must be about 5,900 years old. The newest city must be about 4,900 years old. The finds at both sites, however, show one thing

clearly, and that is, that civilization was already in an advanced stage in India in the third and fourth millenniums before Christ.

From the skeletal remains, statues, and engravings found, we see that the people who inhabited these cities were, on the whole, a long-headed race, the race to which the Dravidians, the Mediterraneans, and other peoples belong. They wore short beards, whiskers, and shaved their upper lip. Their hair was taken back from the forehead and tied in a knot at the back of the head, as so many people in Southern India do today. It was supported at the back by a fillet, which was made of thin bands of beaten gold, with cords attached to their ends for the rich, and of cotton or some other pliable material for the poor. The women coiled their hair in a heavy mass behind or kept it loose.

The upper-class men wore a skirt or kilt fastened round the waist, a plain or patterned shawl drawn over the left and under the right shoulder so as to leave the right arm free, and perhaps a tunic and loin-cloth. What clothing the poor people wore is not known. The women of the upper classes wore a crescent-shaped turban and a loin-cloth; what garment covered their bust has not been found. The poor women wore a loin-cloth only. Neither the upper- nor the lower-class women wore a veil.

Indians were then, as they are now, fond of ornaments. All classes of people, of either sex, wore necklaces, armlets, and finger-rings. But the men did not wear ear-rings, as do so many of their descendants today. The women, besides necklaces, armlets, and finger-rings, wore ear-rings, nose-rings, ear-studs, bangles, girdles, and anklets also. The ornaments were made of gold, silver, semi-precious stones, ivory, faience, copper, bone, and terra-cotta.

The houses in which these people lived were large and commodious, and made of burnt brick. Stone was seldom, if ever, used for building purposes in the Indus Valley. The houses had a narrow, outer veranda, cellars, and probably an upper floor. The cellars were used by their inmates for retiring during the hot hours of the day.

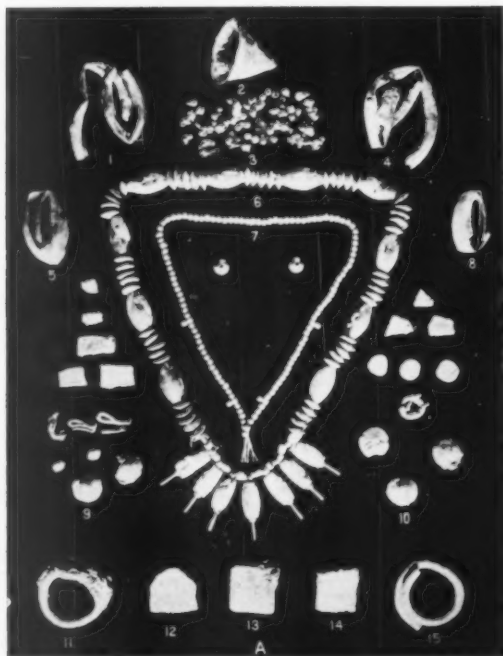


A MOHENJO-DARO SEAL

A structure which might have been a bath or a sacred fishpond attached to a temple has been found at Mohenjo-daro. It is 39 ft. long, 23 ft. broad, and is sunk 8 ft. below the surface. At either end of it is a descending flight of steps. The bricks of which it is made are

Apollo: A Journal of the Arts

rendered completely watertight by laying the brickwork in plaster-of-paris mortar and coating the walls with bitumen. Bitumen, it will be remembered, was used at Ur for the same purpose.



A GOLD NECKLACE, MOHENJO-DARO

The people of the Indus Valley used pictographs for writing. But the Indian pictographs are quite different from the Egyptian or any other pictographs known to us, and have not been deciphered yet. They are to be read from right to left, and are modified by the addition of accents, strokes, and other simple expedients. They are sometimes combined, as Sanskrit letters are combined. But they are not alphabetic.

The pictographs are to be found mostly on the seals. No letters or lengthy documents of any sort have been found in the Indus Valley as they have been at Ur. But that does not mean that the Indus Valley people did not use writing for business and other purposes. Perhaps they wrote on birch, bark, or cotton cloth in place of the clay which the Mesopotamians used, which, being less durable, has perished.

The religion of the Indians resembled the religion of the Mesopotamians in some respects. There are several figures resembling Eabani engraved on the seals. You also find in India figures of the Mother Goddess, which you find in Mesopotamia and countries farther west. Totem standards, very much like those of Egypt, were also used in India. There are other figures which are, however, peculiarly Indian. There is, for example, a figure sitting cross-legged, with the snake-hooded Nagas worshipping on either side, which reminds one of Buddha sitting in the same posture, with the very same kinds of worshippers on either side in later Indian art. Who the

God is in the Indus Valley finds is, however, not known yet. There is also the figure of a Goddess fighting a lion or tiger, which reminds one of the Goddess Durga fighting and slaying the buffalo in later Indian art.

India was already in the agricultural stage then. Both hoe and plough were used for tilling the soil. Flint ploughshares, about 3 in. long, have been found at Mohenjo-daro. Specimens of wheat and barley of those days have also been preserved, and are not unlike the common variety of wheat and barley grown in Sind and the Punjab today. Sind did not need a Sukkur Barrage then, because it was watered by two rivers—the Indus and the Great Mihran, of which mention is made in the Vedas as the river which flowed to the east of the Indus.

The Indians of those days were apparently not vegetarians as they are today. The bones of fowl, pigs, tortoises, turtles, and fish—which have been found in a half-charred condition in the houses—prove this. They also ate dates, judging from the large number of date-stones found, and probably bread, milk, and other fruits and vegetables which they cultivated around them. Cups, saucers, goblets, bowls, basins, scrapers, knives, dippers, choppers, and store-jars, made mostly of terracotta, are some of the domestic utensils which they used.



A TERRA-COTTA FIGURE, MOHENJO-DARO

The animals found in these cities are the long-horned, humped bull, buffalo, short-horned bull, sheep, pig, and elephant, all of which were domesticated. Skeletons found of the dog and the horse are apparently of a later

Book Reviews

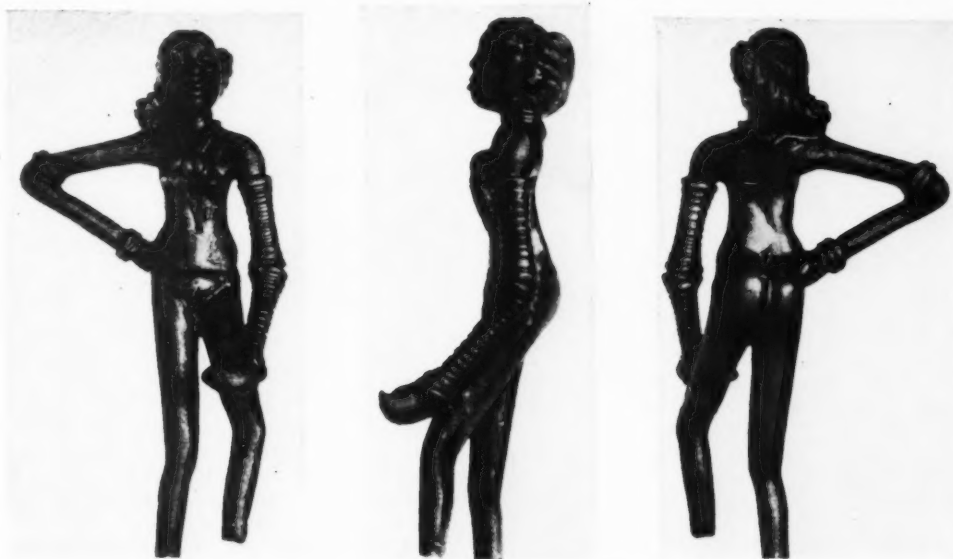
age. Some of these animals, especially the long-horned, humped bull, and the elephant are of the same species as those which we find in India today. The camel and the cat are conspicuous by their absence from these cities.

The arts of spinning and weaving were known to the Indians. A number of spinning whorls, made of faience, cheaper pottery and shell, have been found at Mohenjo-daro. Knitting needles, cylindrical in shape, long, and sharp-pointed, with eyes for thread, made of faience, bone, copper, and bronze, have also been unearthed. Scraps of a fine-woven cotton material found show that the Indian cotton of those days resembled the coarser varieties of the Indian cotton of today, and is

human statues are mutilated. But two statuettes which have been found at Harappa show such wonderful modelling of the fleshy parts that you cannot help thinking that Indian sculptors were supreme in modelling till the time of Pheidias in Greece.

The seals are fine works of art from a technical as well as æsthetic point of view. They are made of fine paste, are rectangular in shape, blue and green in colour, and have a hole running through their body. Engraved on them, with great fidelity to nature, are the elephant, lion, tiger, antelope, buffalo, fish, crocodile, men carrying banners, composite animals, and other subjects.

The pottery of the Indus Valley has a large variety of shapes which shows that it had a long past behind it.



DANCING GIRLS, MOHENJO-DARO

quite unlike the American cotton. India was then the home of cotton-growing. The Babylonian and Greek words for cotton—*sindhu* (which is the Indian name for the Indus) and *sindon* respectively—prove this. Up till now it has been believed that the Egyptians and Babylonians were the first to use cotton. But these excavations show that the Indians used cotton some 2,000 years before the Egyptians or the Babylonians did.

Indians were familiar with the use of metals. They used gold, silver, copper, and lead. They also used tin, but only as an alloy with copper to make bronze. Copper was wrought by hammering. A few examples of cast copper have also come to hand.

The weapons which the Indus Valley people used were maces, slings, axes, daggers, lances, spears, bows and arrows. They were mostly of copper and bronze.

The Indus Valley people had developed an art which was remarkable in many ways. A large number of faience and terra-cotta models of animals which have been found at Mohenjo-daro show that Indian artists had a far better feeling for line and form than the contemporary artists of Elam, Mesopotamia, and Egypt. The majority of

There are all sorts of pots—rough and hand-made, wheel-turned, uncoloured, one-coloured and many-coloured. Some of them are decorated with the sun, moon, and chess designs. They are handleless, like the Indian pots of today. The polychromatic pots of the Indus Valley are, perhaps, the first examples of polychromatic pottery known in the world.

The toys found in the Indus Valley are made of terra-cotta, and represent animals, men, women, wheeled carts, and other objects. Some of the animals have movable heads. Whistles are given the form of birds. These birds, as well as horses and oxen, were yoked to the wheeled carts. A copper-wheeled cart, with a gabled roof and a driver seated in front, which has been dug up at Harappa, is believed to be the first example of a wheeled vehicle known in the world. The toy wheeled carts found at Mohenjo-daro resemble in shape the farm carts used in Sind today.

The Indus Valley people either buried or cremated their dead. The burial was of the fractional type. In this form of burial only a fraction of the skeleton was buried, together with an assortment of earthenware vases

Apollo: A Journal of the Arts

and bronze figures of the dog, buffalo, and other personal belongings of the deceased. Before the burial the corpse was perhaps exposed to vultures. At Harappa a cremation platform, covered with ashes and charred bones and small brick structures, like the Hindu samadhis (which contain the ashes of the dead), of today have been found.

The civilization of the Indus Valley was not confined to Sind and the Punjab. It extended over Baluchistan, Waziristan, Cutch, and Kathiawar. It was part of a



A MONKEY, MOHENJO-DARO

far-flung chalcolithic * culture which extended over a greater part of Asia and Southern Europe. It attained, however, its finest expression in the fertile river-valleys of the Nile, the Tigris, the Euphrates, the Karun, the Helmund, and the Indus. There was commercial and cultural intercourse between the different countries which enjoyed this civilization, but there was no racial or linguistic connection between them. Each country developed its own civilization independently, influencing and being influenced by the others, and yet retaining its own individuality.

VASUDEO B. METTA

ART. An Introduction to Appreciation, by RAYMOND COXON. Large crown 8vo, 257 pages, 32 illustrations. (London: Sir Isaac Pitman & Sons.) 5s. net.

The author of this book is a member of the London Artists' Association and a visiting teacher of painting at the Chelsea School of Art. Let it be said at once that his book does not give the impression of being very helpful to the beginner seeking guidance in the matter of art appreciation. Nor does it add anything fresh to the multiplicity of books already dealing with the same subject.

The author's very first chapter, "Artistic Indigestion," describes the state of affairs in the art world as such a kaleidoscopic jumble and in such haphazard sequence as to defeat the very object for which he has planned his book. He seems to suffer from an inherent incapacity to express himself straightforwardly and in clear unambiguous language.

Apart from his debatable opinions, often set down with an air of finality that is in itself unacceptable, the book is full of circumlocutions and obscurities. Many of the passages require to be read over two or three times before the writer's meaning is grasped, and then not always with certainty. Of what help to the inquirer is

* Stone knives, choppers, and other articles have been found in the Indus Valley, which show that the Neolithic Age had not quite passed away.

such a negative sentence as this: "Certain it is that exercise of the æsthetic faculties does not render inoperative emotional elements which are not æsthetic in essence"?

There are so many disputable statements in the book that one is constantly stumbling over them. One of the most glaring is that the events of history have had small influence upon art and that there is "little real evidence of a general correspondence between the two." On the contrary, history has left a profound impress upon art, and is inextricably bound up with it. History cannot be dissociated from the march of events just because it is not always manifested in a series of cataclysms.

Renoir's "rich exuberant forms" certainly do not "recall Titian" to my mind, but are much nearer to those of Rubens. In his expression of solid form and volume Renoir is a child to them both. Nor was Van Gogh, as stated on p. 150, "showing a new way of using the laws of perspective" when he varied the scale of his brush-strokes in order to suggest the recession of the ground formation. It is an age-old device practised by landscape painters, if not always so deliberately mechanized in application.

I agree with the author in declining to accept without reservation the oft-quoted assertion that "architecture is the mother of all the arts." Quite possibly pottery came before it.

H. G. F.

HISTORIA DEL ARTE HISPANICO, por el MARQUÉS DE LOZOYA. Tomo I, pp. 532. (Barcelona: Salvat Editores, S.A.) 1931. Price 60 pesetas.

Although only a few years have elapsed since the appearance of Pijoan's great "History of Art," the same enterprising publishers are now bringing out another monumental work devoted to the art of Spain. It is hardly possible to exaggerate the importance of this beautifully produced volume, in which the course of Spanish art is traced from the cave paintings to the close of the Romanesque period. There is scarcely a page without an illustration, in every case admirably clear. Besides the 617 illustrations in the text there are no less than fifty beautiful plates, many of which are coloured. In the preface the author describes his book as a compilation, intended to summarize the information and the theories advanced by many writers of monographs and articles in magazines, since there is as yet no standard work on Spanish art as a whole. But the book is more than a mere compilation. After an impartial statement of the views held by various writers, often diametrically opposed to each other, there is generally a short paragraph expressing the author's opinion, showing his vast knowledge and power of discrimination. Unlike too many writers on art and archæology, the author uses language that is quite clear and free from pedantry, and the charm of his style is apparent even to a foreigner. If the remaining volumes come up to the standard of the first, this will be one of the most remarkable books of the kind in existence. The author points out the curious fatality that seems to attend upon Spanish art. Not only are many of the best and most characteristic works in foreign museums, but Spanish art in general is even now held in lower esteem than it deserves to be. According to many books on art history, "Spain only copied, and copied badly. She was always the pupil of Italy, of France—above all, of France

Book Reviews

—and of the East. . . . She lacked creative power, originality." This beautiful book should do much to correct this absurd prejudice against the art of what is certainly one of the most interesting and wonderful countries in Europe.

The author is eminently level-headed. In many cases he is content to say, as he does with regard to the cave-paintings, that they present an insoluble problem. He draws a sharp distinction between the Altamira paintings executed in the darkest corners of the caves, extraordinarily realistic and full of closely crowded figures, and the entirely different style in the open caves of the eastern districts, which show an astonishing grasp of the principles of composition. While he agrees that the Altamira work was magical in intention, he considers that in the other case the paintings were decorative, and he sees in them the germs of the qualities which have always distinguished Spanish painting. As he often reminds us, Spain was always the meeting-place of Europe and Africa, as well as of East and West. There seem to be traces of the Aegean civilization, especially in the cult of the bull. Later on, the lively intercourse for purposes of trade and the pilgrimages must have brought all sorts of influences into Spain, and carried Spanish influences, especially through the illuminated manuscripts, into all other countries. With regard to the disputed dates of Santiago and S. Sernin, he thinks that probably Romanesque architecture did not originate in Spain. But he is of opinion that Romanesque sculptural decoration owes a great deal to Spanish ivories and to Spanish manuscripts, both of which were rich in Byzantine influences.

The problem of the priority of Spanish or French enamels cannot be solved at present. One of the four most important specimens existing in Spain is the reredos in San Miguel in Excelsis in the sanctuary of Mount Aralar, in Navarre. It has been adapted from an ancient frontal, and is made of wood, covered with gilt copper plates, ornamented with enamel and precious stones. It is 2 metres long and 1.14 high. The central group of the Virgin and Child within a resaca is one of the finest specimens of Romanesque art, dating probably from about 1150. (See colour plate facing p. 212.)

C. K. JENKINS

THE TECHNIQUE OF PASTEL PAINTING, by L. RICHMOND, R.O.I., R.B.A., and J. LITTLEJOHNS, R.B.A., R.B.C., A.R.W.A. (London: Sir Isaac Pitman & Sons.) 21s. net.

HOME DECORATIVE HANDICRAFTS. A practical Guide to Artistic Craft Work with Detailed and fully Illustrated Instructions for Making and Decorating Ornamental Articles for Household and Personal Use, by F. JEFFERSON-GRAHAM. With six coloured plates and over one hundred other illustrations. (London: Sir Isaac Pitman & Sons.) 25s. net.

We quote from the authors' introductory paragraph: "With the publication of 'The Technique of Pastel Painting,' the authors' previous work, 'The Art of Painting in Pastel,' is superseded. The earlier volume was written when the authors were less experienced—and more dogmatic! Continual and varied experiments have made them less positive in their claims for the relative merits of certain technical methods. They now believe that they can be of more service to the serious student if they indicate no personal preferences, but give the results of their investigations into several methods

without attempting to influence the reader's personal choice."

This is as it should be, and text and illustrations of this new volume show that the authors have a great deal of useful information to give to the budding artist, more especially as they cover different kinds of subject-matter.

As regards "Home Decorative Handicrafts" we are surprised by the number of such crafts, including such things as "Renasco," "Cloutage," "Brumask," and "Velouty," not to mention flowers made of seashells and fish-scales. The nature of these handicrafts and the purpose of this book are indicated by the author in the following lines of her preface:—

"The study of arts and crafts, particularly those which may be described as home decorative handicrafts, is not only absorbingly interesting for its own sake, but is magical in its tonic effect on mind and outlook, because it satisfies that subconscious disquietude which is the pathological as well as psychological penalty of mental indolence. It is an unfailing panacea for loneliness, that sharpest malady of the soul, and a shield against the fitful bouts of boredom from which none of us is immune."

OMNIBUS: ALMANACH AUF DAS JAHR 1932, compiled by MARTEL SCHWICHTENBERG and CURT VALENTIN. (Published by Galerie Flechtheim. Sole British Agent, A. Zwemmer, 76-78 Charing Cross Road, London.) 2s. 6d.

"Omnibus" is a truly amazing publication. We have nothing in this country with which it might be compared. Its contents mirror the features of post-war Europe. To review the "Omnibus" for 1932 would tempt one into a notice more extensive than the volume itself. Almost every page offers food for thought. It contains articles in German, in French, in English, in Dutch, by writers of many nationalities, on writers and artists and all manner of other subjects of international interest from Bismarck and James Joyce to fencing and astrology. The French painter Lurçat sings the praises of the German painter Paul Klee in French; Alfred H. Barr, Junr., evaluates German sculpture in English. There is something of D. H. Lawrence's on "The Alert Head of St. Maur"; and something by Tristan Bernard on "Toulouse-Lautrec Sportman," with a truly terrifying photographic reproduction of the dwarf of Genius with his unspeakable lips. There are, in fact, an enormous quantity of illustrations of the most heterogeneous kind: South Sea sculpture, Marie Laurencin paintings, German police, Picasso, Lunstan bronzes, Gogh, Catena, Giovanni di Paolo, Benin bronzes, Maillol stone-carving, photos of Stravinsky and Schmeling the boxer, and . . . but one might run on for another page or two with such mere enumeration. "Omnibus" must be seen to be believed, and it must be read. It is a glimpse of the chaos we live in and it has an almost Mephistophelian grace.

THE PRINCIPLES OF ART HISTORY, the Problem of the Development of Style in Later Art, by HEINRICH WÖLFFLIN. Translated by M. D. HOTTINGER. (London: G. Bell and Sons.) 16s. net.

Professor Wölfflin's "Principles of Art History," first published in 1915, may be regarded, as the publishers rightly claim, as "one of the few classics of art criticism to be produced in our time." The welcome translation—from the seventh German edition—has now at last

Apollo: A Journal of the Arts

appeared. For those readers who have not read the original it may therefore not be superfluous to tell them here what it is and what it is not. In spite of its title it is not a discussion of principles in general, but only, or mainly, of those principles as applied to the art of the sixteenth, seventeenth, and eighteenth centuries—in other words, to the classical period of the Renaissance, and to the Baroque. The special value of Professor Wölfflin's "principles" is that it is equally valid for architecture as for sculpture and painting. The author shows how the classical period expresses itself in terms of clear static and planimetric forms, whilst the baroque, on the contrary, uses "painterly," recessional, and "unclear" modes of expression. He does not claim superiority for either style, but one concludes that his sympathies are a little more with the baroque than with the classical. He supports his argument with illustrations from paintings, sculpture and architecture, and shows that the principles apply as much to Italy as to the Northern European art of the period. It is this that constitutes the further importance and permanent value of this book. At the risk therefore of impertinence—in the true sense of the word—a few critical comments must, nevertheless, be made for English readers. Much of the author's exposition appears to us categorical and the phenomena as if detached from any other nexus because he has set himself the task of analysing "only the schema and the visual and creative possibilities within which art remained" during the periods under review. He has excluded other aspects of the problem which shed a light on the reason for these changes. He does not, for example, stress the fact that the art of the pre-classical period was a development from the desk-bound art of the illuminator and that it therefore inclined to be not only linear but uncertain and peculiar in its perspective, whilst the classical period derived its inspiration mainly from antique architectural sculpture, and is therefore static and "planimetric," whilst the sudden emphasis on the "painterly" qualities of fleeting light and shadows which characterized the baroque are the natural æsthetic reverberation of Galileo's tremendous discovery which stirred the world at the turn of the sixteenth century to its depths. It is not part of the author's scheme to relate these changes of visual focus to their causes in life. He does not aid our grasp of causes by pointing out that, before the baroque, painters—even portraitists—represented not men and things, but the ideas of visual objects, whilst the baroque concerned itself with the imitation of actualities or feigned actualities—that is to say, of objects in actual or feigned three-dimensional space. The omission to stress this sometimes seems misleading. So, for example, he sees no objection to comparing a pen-drawing by Dürer of "Eve"—that is to say, of the idea of perfect woman—with Rembrandt's chalk-drawing (here surely erroneously described as an etching) of an individual nude model, because to him "the subject in both cases is the same." Not only, however, is the "subject" clearly not the same, but the media also play their differentiating part. Similarly he claims for Dürer's engraving of "St. Jerome in his Study" greater "clarity" than for Ostade's etching of the "Studio," because in the former all the objects are clearly self-contained within their contours, in accordance with the draughtsmanly classical concept, whilst in the latter the contours are often lost in chiaroscuro in accordance with the

baroque spirit. That is true, nevertheless; and apart from the fact that an engraving is generally more "clear" than an etching, it needed emphasizing that Ostade's work is æsthetically infinitely *clearer* because better organized in design than Dürer's, who, in this respect, is often inferior even to his predecessors. And there are many other cases in which the author's illustrations and the comments upon them would seem to require elaboration. When, for instance, he feels himself justified in comparing "St. Luke painting the Virgin," by an artist of the school of Bouts, with Vermeer's "Painter with Model," because one exemplifies the "stratified design" of the earlier period whilst the other is supposed to show its "transposition into recession," said to be "the natural method of treatment" in Vermeer's time, we are puzzled. Vermeer's is not a "transposition into recession" of a similar theme, it is an altogether different theme. The Bouts pupil was painting an idea with prescribed points of pictorial emphasis; Vermeer was painting a scene actually before his physical eyes, and one, moreover, in which the "subject-matter" was not dependent on the significance of the figures or their actions. The subject is so much a matter of indifference that it would not be materially changed if the garlanded young lady with her trumpet and book were a helmeted man with a blunderbuss and a brickbat. On the other hand, and this is the point of real significance, if Vermeer had been given the prescribed subject of the earlier painter, he would have found the "transposition into recession" much more difficult; he would probably (as in his "Magdalen washing Christ's Feet") have at least approached the planimetric. These criticisms do not, of course, invalidate the author's thesis, but they show that he has often made his points less convincing than they might be.

The translation is, on the whole, good; but the use of "Romanesque" as opposed to "Germanic" is not permissible.

H. F.

ACADEMY ARCHITECTURE AND ARCHITECTURAL REVIEW. Edited by H. W. MARTIN-KAYE. Vol. 62. 1931. (B. T. Batsford.) 10s. net.

"224 pages with over 260 illustrations (mostly full-page) in line and half-tone, from plans, elevations, drawings, renderings and photographs; and a list of contents arranged alphabetically under architects. Giving exterior and interior views of public buildings, banks, offices, hospitals, schools, houses, cottages, etc., and forming a valuable record of architecture and allied arts of the present day."

The publisher's note from which the above is quoted is a fair description of the contents of this volume, if one takes into account that of its nearly two hundred pages about five-sixths are devoted to the works of Sir Edwin Cooper, A.R.A.—and to Sir Edwin, Sir Christopher is still a vital presence, as indeed he is to many of the others also. In point of fact we find "the present day" hardly reflected in more than two or three of the buildings illustrated, notably in the "Design for a Cathedral" by Cyril A. Farey, A.R.I.B.A., the "Freemasons' Hospital and Nursing Home, Ravenscourt Park," Sir John Burnet, Tait and Lorne, architects, and "The Young Women's Christian Association, East Acton Lane, W.," C. H. James, F.R.I.B.A., architect.

CHRISTOPHER COLUMBUS

To the Editor of APOLLO

SIR,—When, on turning to the portrait that faces page 126 of the March APOLLO, I recognized the features of a long-familiar face associated with the title "Christopher Columbus," I could but gasp: "Christopher Columbus!" It is obvious that any *authentic* portrait of Columbus, whatever its artistic claims, must be of considerable historic interest to all who in any way make



COLUMBUS AFTER THE DE BRY ENGRAVING

British Museum

the -ana of the great explorer their business; to Americans no doubt in particular.

The authors are apparently satisfied they have proved their case up to the hilt, for they talk of the De Hutschler, the Escorial, and the Versailles portraits of "Columbus" as being "authenticated by the weight of long and secure tradition as well as a strong chain of documentary evidence" [italics mine] blissfully unconscious that not a shred of "documentary evidence" (if we except the testimony of De Bry's "Grands Voyages") has been offered throughout. Indeed, carried away by their fancied success, they append a "Memorandum" for the express purpose of giving the semi-official "Cristoforo Colombo: Documenti e prove" a sharp rap on the knuckles for its unenterprising reticence; though how that publication can be charged with "treating with small show of critical justice . . . items unknown to it" seems not precisely clear.

I have said that in the lineaments of the De Hutschler portrait I recognized a familiar face. But before indicating of whom the picture is a likeness, let me take the case presented by the writers point by point, to show how impossible are their conclusions. And in passing, please note that while Columbus died in 1506, the mere costume in the picture can hardly be much earlier than 1550.

(1) The first point to which Messrs. Harris and De Lancey draw attention is the "portrait" in the Escorial. No attempt whatever is made to retrace its history or

examine its *bona fides*. Incidentally, the beard and collar of the Golden Fleece put it, like the De Hutschler portrait, out of court without more ado (v. *infra*, 4 and 5). If these writers were more familiar with researches into archives, they would know that, even in ancient royal and quasi-royal collections, unsupported "traditions" of uncertain date go for little.

(2) As to the De Hutschler picture, we have but general references to "an ancient Spanish family, by whose members it had long been designated as a portrait of the great navigator." This will not do. *What* family? *Which* members? *How* long? And who vouches even for so vague a statement?

(3) That a photograph of the painting should be filed among the Columbus "portraits" by the Bibliothèque Nationale (Imprimés) in no way implies that the authorities were "convinced of the painting's authenticity." Like the British Museum, they make it a practice to file impartially all the alleged "portraits" of important historic personages for reference: good, bad, and indifferent. No doubt a corresponding "Columbus" dossier is kept also in our own Print Room.

(4) Peculiarly unfortunate is the statement in connection with the Escorial and De Hutschler paintings—it is no mere suggestion, mark, but a positive assertion—that "Queen Isabella had rewarded him [Columbus], following his triumphal return from America, with this high decoration [viz., the collar of the Golden Fleece] generally given only to members of the Royal Family [*sic*] and exceptionally [*sic*] to great dignitaries." It would be difficult to pack more errors into so short a space, involving at once the queen, the explorer, and the order. Isabella



THE DE ORCHI PORTRAIT OF COLUMBUS

British Museum

could no more bestow the collar of the Fleece than she could the Victoria Cross; she had as little to do with the one as with the other. Not till the accession of the Hapsburgs did the Golden Fleece become a definitely Spanish order, and not till after 1559 (twenty-third and

Apollo: A Journal of the Arts

last chapter, under Philip II) was the collar in any individual's gift, royal or other. The headship of the order passed to the Hapsburgs with the rest of the Netherlandish heritage of the Dukes of Burgundy, and to the Spanish



THE VERSAILLES PORTRAIT OF COLUMBUS
British Museum

branch of the family in the division of the empire of Charles V. The order was rigidly limited to twenty-four members, exclusive of the "Sovereign Chief" (*xefe*



COSIMO I DE' MEDICI
National Gallery By Bronzino

soberano), and vacancies (occurring only by death or expulsion) were filled by the voice of the assembled chapter of the knights. From 1491 to 1506 the head of the order was the German, Philip I of Castile, son-in-law of the Catholic kings. The detailed record of the

chapters held and the knights elected during these years can be still consulted; nowhere does it mention Columbus.

(5) Little less damning is the evidence of the beard in both "portraits." No self-respecting gentleman of Columbus's day would normally have allowed himself to be painted with a beard. But perhaps the champions of the De Hutschler "Columbus" may suggest that this portrayal of a *poilu* commemorates a beard grown amid the stress of his perilous expeditions.

There are a number of other points almost equally open to criticism. Is it through ignorance that the writers ignore throughout the explicit testimony of contemporaries and eye-witnesses to Columbus's physical aspect? Or is it because the florid complexion, light eyes, aquiline nose, and prematurely blanched hair there recorded can by no casuistry be made to square with their



COSIMO I DE' MEDICI, Grand Duke of Tuscany
By Bronzino
Holford collection. By courtesy of Sir Robert Witt

argument? Again, why is no reference made to the fairly extensive bibliography of Columbus portraits? To press home the case against their *protégé* any further would be both unkind and superfluous. Only it may in passing be suggested that their sneers at the editors of the Genoese "Cristoforo Colombo" are in the circumstances neither gracious nor wise. The latter have shown excellent judgment in limiting their portraits to the sole one which well-informed criticism agrees to regard as having any fair claim to authenticity: the De Orchi portrait at Como. This picture, by the way, Messrs. Harris and De Lancey only deign to notice for the purpose of barbing a scornful gibe at "this otherwise well-documented volume."

The case for the De Orchi portrait may be briefly stated. It has descended in the female line to the De Orchi family from the Giovii, descendants of the famous Paolo Giovio, Bishop of Nocera (1483-1552), a contemporary and enthusiastic admirer of Columbus. He formed

Christopher Columbus

a world-famous collection of portraits of celebrities of his time in his house at Como. This collection is now for the most part scattered far and wide, but a portion (including apparently this one) remained there in the possession of his heirs. The attribution is supported by conformity of the portrait to the verbal descriptions of Oviedo, Las Casas, and Ferdinando Colombo, who are first-hand authorities.

Whom, then, does the De Hutschler picture portray? To anyone familiar with sixteenth-century Medicean iconography the answer is self-evident: Cosimo I, Grand Duke of Tuscany (1519-74). The costume and apparent age fix it about the middle of the century; the collar of the Golden Fleece dates it after January 1545. Very possibly

it is an indifferent copy after Bronzino or one of his pupils. His studio turned out plenty of portraits of this prince at different ages. We may be content here to reproduce a few more or less contemporary with the original of our "Columbus" without further elaborating our point. In this connection it may be of interest to note an odd coincidence. In Ponce de Leon's "Columbus Gallery" (New York, 1893) *à propos* of the De Orchi "Columbus" it is mentioned that a portrait of Cosimo I from the same gallery was sold to Prince Jerome Napoleon. I leave to others the question of the significance — if any — of this statement with respect to the De Hutschler panel.

Yours faithfully, F. M. KELLY

ART NEWS AND NOTES

By HERBERT FURST

THE NINETEEN-THIRTIES, FIRST EXHIBITION OF PAINTINGS AND DRAWINGS BY PAST STUDENTS OF F. ERNEST JACKSON, AT 70 CAMPDEN STREET, W.8.

This certainly is an interesting "first exhibition" by a group of artists most of whom are under 30, as the somewhat lengthy "Foreword to the Catalogue" tells us. And here we would like to utter a warning. There is a little too much talk, and some of it dangerous, in this foreword. Painters should confine their eloquence to pigments, and leave *nous autres* to do the talking.

That most—in fact, all—except Mr. Ernest Jackson are somewhere around thirty is, I think, obvious; and in a way I am glad because, quite apart from any information one may possess, Mr. Jackson's contributions are obviously the most mature; and, in these days when so many artists who do not yet know their job "rush into publicity," it is valuable to prove that painting is a craft that has to be learnt, as well as an art that presupposes inborn faculties. Personally, I do not care for Mr. Jackson's technically competent "Pietà" because it is too derivative. On the other hand, his tempera painting "Betty" and the oil painting "Portrait of a Lady" are exemplary. There is some distance between the work of the "master" and his sometime pupils here, though Miss Betty Campton is in her particular way perfect. She should really be kept under lock and key since her flower paintings either copied from or in the manner of Van Huysum (see p. 244) might mislead even experts in old masters. Perhaps the greatest independence and originality in expression may be found in the extraordinary "Portrait Group" by Clive Branson; but the treatment of the woman's head shows immaturity. The artist should learn to distinguish not only between "character" and "caricature" as Hogarth called it, but also to keep the points of interest in their proper relationship. Miss Christine Collier's temperas of "Spring" and "Summer" in Devon are attractive, but the technique suggests embroidery or tapestry. Miss Marian Ellis's temperas "Eden," "The Lion and the Lamb" and "Orpheus" are entertaining but a little "art schooly." Very attractive in colour is Mr. Max Chapman's "Aileen," and there is

character and individual handling in Mr. Bernard Pike's "Luigi" (illustrated below). Miss Gronvold's "Mr. Hyde," Stephany Cooper's "Self-Portrait," and Miss Blanche Dutton's "Head" are other good portraits, whilst Mr. Richard Finny's "Study" and "Petunias" and Mr. Trevor Goold's "Still-life" deserve to be mentioned as particularly able still-life compositions. Amongst the drawings may be singled out Mr. Gerard Bryant's amusing "Dog Show," Mr. Bernard Pike's "Venice," and Miss Nancy Brockman's "Portrait of a Girl."

In conclusion it must be granted that for a "first exhibition" the standard is high.



LUIGI

By Bernard Pike

Apollo: A Journal of the Arts

RECENT ACQUISITIONS OF THE NATIONAL PORTRAIT GALLERY

As is always and inevitably the case with the new acquisitions of the National Portrait Gallery, one has to make a sharp distinction between historical and æsthetic values. The portrait here that must give the completest satisfaction because it combines both interests in the fullest measure, is that of Charles Kingsley by Lowes Dickinson. He is seen seated in his Victorian "study" surrounded by symbols of his work and leisure, books, fishing basket and rods. The likeness is thorough



FLOWERPIECE (See page 243) By Betty Campion

because it extends from his head to his boots. It is a warm picture with the Victorian red "in possession"; it is also, less agreeably, a *tondo*; but one forgives the circle because of the little blue vase with its little red flower which happen just on the right spot. No other new acquisition is so complete. Most of them are only heads and shoulders; at one end of the scale a delightful miniature of Strafford's opponent, Richard Boyle, first Earl of Cork, attributed to and probably by Nicolas Hilliard; at the other a large head of Kean in the character of Young Norval in "Douglas," by Eliza A. Drummond, and not very good. Distinctly interesting as a work of art is a portrait of Leigh Hunt "painted by Samuel Laurence" with a distinctly Thomas Lawrencish touch but of whom I know otherwise nothing. William Doughty's "Reynolds Pupil's Self-portrait," with some hint of Romney in his technique, is also of interest. In the obvious French portrait of Frederick Lewis, Prince of Wales, the father of George III, by Philip Mercier, the Hanoverian character which persisted down to King Edward, but which seems now to have disappeared in the Royal Family, is plainly visible. A very attractive portrait by Lemnel Abbott is that of James Hook who composed amongst other things no less than 2,000 songs and lyrics, and somehow contrives to look as if he might have done. Characteristic, but on a very small scale, is the miniature portrait of Robert Owen, who is here designated as "a pioneer of practical socialism," thus anticipating the golden age. There are three pen or pencil sketches by C. B. Birch, A.R.A., of which the most important is the pen-and-ink sketch of Carlyle, narrow-chested and over-short-trousered, in the act of walking. The four most recent works are a portrait of the Founder of Nigeria, Sir George Goldie, somewhat coarsely painted by Herkomer; an oil sketch by Mr. de Laszlo, of Balfour, refined almost to prettiness; a portrait of Joseph Conrad

by Mr. Walter Tittle, which looks tortured; and an admirable head of Thomas Hardy by R. G. Eves. The other new acquisitions are: James Hamilton, first Duke of Hamilton; Edward Stillingfleet; Richard Boyle, third Earl of Burlington; Thomas Day, author of "Sandford and Merton," a good piece of work by Wright of Derby; Sir George Pollock; Sir George Elliot, Admiral, and John Campbell, second Marquess of Breadalbane, the last two presented by H.M. the Queen; James Martineau; and George Richmond.

Our illustrations below and on opposite page are from an exhibition of sculpture by Elizabeth Muntz which is taking place at the Allied Artists' Association, Cooling Galleries, Bond Street, from May 4 to 28. The sculpture embraces work in wood, bronze and stone, and a special display of garden sculpture, and includes also drawings. Miss Muntz was a pupil of Mr. Frank Dobson.



THE SISTERS (stone carving) By Elizabeth Muntz
At the London Artists' Association, 92 New Bond Street

Art News and Notes

MEMORIAL EXHIBITION OF THE MOST RECENT
PAINTINGS BY CHRISTOPHER WOOD (1901-1930)
AT ALEXANDER REID AND LEFEVRE, LTD.

There can be no doubt that exhibitions such as this are a little disturbing. The late Christopher Wood, who died in 1930 in his thirtieth year, was about as accurate in his representation of Nature as, ordinarily, a child of ten. There can also be no doubt that this exhibition of his "most recent paintings" shows a definite advance and a quite uncommon degree of an æsthetical quality which one can only call inspiration; yet they remain, in respect of accuracy, still unmistakably

And even those sticklers for accuracy, or what they call "Truth to Nature," will concede that Wood had a rare and exquisite sense of somewhat sombre colour harmonies—green-blue for the most part with a singing note of red heartblood. What mattered to him most was, quite apparently, firstly the colour, which was that of his own mind, and secondly, the "pattern" which things suggested to him, and by "pattern" I mean, for example, the ribbing of a boat, the squares of bricks, the criss-cross of lobster-pots, the S-twists of ropes, elements which he, for his own purposes, emphasizes, exaggerates, and combines in a picture called "Boat-Building." In other paintings similar or other elements of "pattern"



"ERDA"
(plaster for bronze)

By Elizabeth Muntz

At the
London Artists' Association
92 New Bond Street
(See page 244)

on the infantile plane. Christopher Wood could not—or perhaps would not—draw. His houses and trees and ships, and especially his figures, remain to the end childlike, so much so that I used to think his earlier work childish. But if they are childlike still, the emotions that evoked them and which they perpetuate are authentic. In fact, I can recall few exhibitions that have made a similarly strong impression upon me. His pictures are not abstract; subject-matter, and consequently the objects of which they are composed, are obvious. He does not, like the Frenchman Lurçat—Wood studied and lived in Paris—translate the spectator into regions which are not only transcendental but also, to a large extent, Euclidean. His world is . . . perhaps an analogy will explain it. Giorgio Chirico, another member of the Ecole de Paris, has in some of his pictures toyed with the idea of bringing outside Nature into the architecture of a room. Christopher Wood seems similarly to have transported Nature into a room; that room is the chamber of his consciousness. In it everything is reconstructed and coloured by his temperament. The relations of bricks and stones, of trees and figures, have become reflectors of his mind or his emotion, coloured by his temperament.

may appear. In many of his pictures there is evidence that he liked the "quality" of old paintings, for we find him giving, especially his "skies," an elaborately got-at "antiquish" effect, whilst in "Church and Bay" the sheet of water has the lovely colour of skies and distance we find in Joachim Patinir of old. What, further, gives Wood's work its authenticity is its self-sufficiency. Every picture is a unity, complete in itself; the rhythm of the design keeps within the four corners of the frame-walls.

I find it difficult to select any painting for special praise. Usually his figure-subjects are less convincing and there is at least one that deserves, to my mind, unquestionable dispraise. It is a picture "Lent by the Luxembourg," a portrait of Max Jacob. Portraiture is a matter of mental balance, of an ability to see the sitter as he is, or as nearly so as that is possible. Christopher Wood's art is purely and fantastically egoistic and not a product of objectivity, of mental balance; that much is certain.

And here we are up against the great problem of genius and its kinship to madness—and its corollary, sanity and its kinship to the commonplace.

Apollo: A Journal of the Arts

THE ROYAL SOCIETY OF BRITISH ARTISTS

The R.B.A. show is becoming a little more up-to-date looking, with the result, however, that the members' pictures do not appear altogether happy in their now rather "mixed" society. One feels that a hanging of the works in sympathetic groups, if it could possibly be adopted, would be an advantage to all.

The President is Mr. Bertram Nicholls, and his contributions, with the exception of those of one of his followers, remain apart, as do Mr. P. H. Padwick's. Mr. Nicholls favours a mellow colour-scheme, a palpable but agreeable "texture" due to the kind of canvas he uses, and a flat mosaic-like design. In fact, the "Glimpse of Atrani" (205) seems to me to be too flat altogether. Like Mr. Nicholls's, Mr. Padwick's paintings are well predigested. They suggest in their classical form of landscape design more the eighteenth than the twentieth century, except that his summariness in execution is distinctly his own. In consequence of this summariness his pictures should be seen at a considerable distance from the eye, when their basic refinement would become more apparent than it is now. Other good landscapes are contributed by Mr. Kirkland Jamieson, "Snow in my Garden" (240), Mr. John Cole, "Early Spring" (232), and Mr. Fred F. Footet, "October Morning" (389), all interesting because so differently "seen." This matter of "seeing" as a problem of art is also well demonstrated by the difference between Mr. Albert Collings's "Lot 74" (303) and its neighbour "Still-life" (304) by Mr. R. O. Dunlop; or again, by comparison of Mr. R. R. Tomlinson's "Old Age" (269) and its companion here, Mr. Reginald Mills's "Amos" (274). In none of these is the question: Which is the better? They are all, to my thinking, equally good of their kind; but Mr. Tomlinson sees his old lady in the Holbeinesque detachment of the idea, Mr. Mills sees his nigger in the Frans Halsish aspect of actuality; Mr. Dunlop's "Still-life" is also an idea as compared with Mr. Collings's actualities, but whereas the former creates the "idea" by his vision and manner of laying on pigments, Mr. Collings arranges the actualities pleasantly and does his utmost to prevent us from realizing that we are seeing any pigments at all. All of these pictures are genuine oil-paintings. Mr. Charles Harvey's "Ancient Tree" (314) is also "genuine" enough in one respect, but his flat, contour-imprisoned spaces are not germane to the medium, whilst Mr. Handley Read should, I think, not be allowed to hang his well enough "laid-in" preparation amongst finished pictures. It is interesting in other respects to compare two such still-lives as "Madame Du Barry" (438) by Denys G. Wells and "Earthenware" (442) by Ernest Parton; both are, I think, on the same level of craftsmanship, but "Madame Du Barry" is, as the title implies, a rococo piece suitable to go with rococo furnishings, whilst "Earthenware" belongs not so much to the kitchen as to the studio, because its interest is purely æsthetic. And so one might go on analysing palpable "motifs" and deriving from the occupation considerable entertainment. For example, Mr. Frank Medworth's "Road from the Bathing Beach" seems to owe its existence at least as much to the natural beauty of the landscape as to the equally natural oddities of the bathers' walking apparatuses. Mr. Hoyland, like Mr. Medworth, is concerned with locomotion, and has produced two, in my view, admirable paintings of the idea; in one we see

"Circus Horses" moving rapidly round the ring (204); in the other, likewise a circus subject called "The Tub Spinner" (332), the rapid motion of legs and tub and the "in and out" of the body are exceedingly well suggested. Exigencies of space forbid further ruminations; the following enumeration draws attention to works which I commend. Amongst the watercolours and drawings, Mr. Stafford Leake's "Lugano" (23), Mr. Hugh Gresty's "Spanish City" (34), Mr. Hoyland's "Cruft's Dog Show" (48) and "Piccadilly Underground" (52); Mr. Adrian Hill's "S.W.21" and "Place Stanislaus, Nancy" again by Mr. Leake (81); Mr. Willis's "Daneway" (110), Miss Thurston's "Ploughed Field" (118), Mr. Greenham's "Dressing Room" (182) and Mr. Westley Manning's aquatints, especially "Sorrento" (183). Amongst the oils I specially note Mr. Charles Gerrard's "Tulips" (225), Mr. Clarkson's "Twilight in the Downs" (283), Mr. Charles Gerrard's "Model resting" (290)—he is altogether a good painter; Mr. Greenham has in his "Tired Model" (344) treated a theme similar to the last-named—but what a difference—I do not mean in merit so much as in conception; further, Mr. Hubbard's "Etruria" (351), and lastly, with almost sentimental affection for *tempi passati*, Mr. Lobley's "In 1909" (358). We think differently, we see differently now, but there is warmth, and sunlight and affection—and they last.

Miss Beatrice Bland's landscape paintings at the Redfern Gallery show that well-known artist's characteristic and now familiar "short" touch which gives it a kind of playful and toylike attractiveness. She arranges these touches of pure and generally sunny and joyful colours so cunningly—that is the word used in the Bible wherever art is appreciated—that, in spite of an apparent confusion at first glance, settles down into a pleasant order and singularly self-contained rhythm. There are a great number of landscapes and flowerpieces of equal merit, of which the following are typical: "Farmhouse Window," "A Bunch of Field Flowers," "Bormes, Les Mimosa," "Spring in Provence," "Armistice Day, Cagnes," "Sails Drying, Cassis," "Montague from Le Turbie," a kind of symphony in white, and "Cassis from the Hill," which gives the space feeling of the French landscape with particular success. A "Portrait Study" and "Miss Eileen Hawthorne" show her as a capable portraitist as well.

Miss Mary Melville-Foster's paintings at the Wertheim Gallery reveal her as an artist strong in design and the manipulation of masses, though somewhat weak in her figures. Her cubistically inclined "Hill Top, Cagnes," and the Cézannish "Cassis," show that she has studied in France; "Haute de Cagnes" has a fine, almost dramatic, quality; "Street in Cagnes" and "Railway in Snow" are other successful paintings, but the most striking and satisfying is the flowerpiece "Magnolia."

Messrs. Tomas Harris, Ltd., have added to their *Exhibition of Old Masters*, amongst other things, a characteristic study of a boy's head by Luca Giordano; a typical William Etty "Nude"; a fine and typical Gaspar Poussin "Landscape"; and a Rubens subject, "Arion Saved by the Dolphins," which is bluer than any picture from Rubens' studio known to me, but I don't think there is any doubt of this provenance.

H. F.

Art News and Notes

EXHIBITION OF OLD RELIGIOUS ART AT NICE

The recent Exhibition of French Art at Burlington House has been to many of us a revelation, most of all in the sculpture and painting of the early French primitives. The present display at the Musée Masséna at Nice comes therefore most opportunely, as showing the



A BISHOP Joubert Collection
Musée Masséna, Nice

same early art localized in the Comté Niçoise and surrounding district, and bringing to our notice a school of art creation which well deserves attention. "The region lying between the Alps, the Var, and Haute Nervia"—we are told in the introduction to this exhibition, which

was open from February to April of this year—"a that country which is now almost entirely incorporated in the department of Alpes-Maritimes, has been . . . in the epoch of the Renaissance the 'foyer' of artistic activity. . . . For, if this region of ours does not offer remarkable monuments of religious architecture, yet our churches are rich in works of art, and their modest chapels decorated with precious frescoes."

These frescoes, and especially the "retablos," some of which already appeared in the Nice Exhibition of 1912, are of very special interest and importance; but besides these the sculpture in metal and marble, "chasses," reliquaries, processional crosses, chalices, carved and coloured figures in wood, ciboriums in bronze, gilt and silver, among the vestments chasubles and dalmatics in silk or gold thread, and fine tapestries, make this side of the display of great attraction. I illustrate a delightful figure of a bishop, fifteenth-century work, lent by M. Felix Joubert, of London and Antibes, from his well-known collection. The processional crosses of silver, bronze, or silver and enamel—of which there are more than forty shown here all from churches within the Alpes-Maritimes department—are a special feature of the exhibition; and the "baiser de paix" in silver and enamel, lent by the Musée Masséna, has its own historic interest, for it was on this relic that the Dukes of Savoy swore to respect the liberties of this City of Nice, assured to her by the solemn deed of 1328.

But it is, after all, the paintings which form the central attraction of the exhibition; and here we may note that, in its subject, "Art Religieux Ancien," it includes quite legitimately some fine Italian and Spanish works—notably a charming "Virgin and Child" by Sebastiano Mainardi, an "Annunciation" by Murillo, an "Assumption" by Piazzetta, and a "Virgin and Child" by Cesare da Sesto. It is, however, to the paintings of the local school that we must turn for new features of interest; and we shall not be disappointed. This is especially the case in the great "retablos," divided into numerous panels, with some central scene from the Gospels, and with, at the sides, upright figures of saints. Such is that most beautiful "retablo" of the "Annunciation" (1499) from the church of Lieuche. But the present exhibition is far more complete, as we have seen, in all branches of art; and by the help of numerous private collectors—among whom Mr. Jay Gould, in his grand tapestry of "Judith and Holofernes," and M. Joubert may be specially mentioned—of the Musée du Louvre, the Bishops of Nice and Monaco, and the old churches of this Comté Niçoise, who have freely lent their treasures, a result has been obtained which is a remarkable and historic achievement of real and permanent value to art research.

SELWYN BRINTON

The landscape reproduced as Frontispiece is from an exhibition recently held at Messrs. Walker's Galleries by Monsieur V. J. Černý, the well-known Czechoslovakian artist. He is so great an admirer of the English Water-colour School that he himself uses only English-made paper and colours. His exhibition, however, showed that he preserves his own native outlook combined with a fluidity of medium unusual with Continental artists.



SCUOLA DE SAN MARCO
On canvas 16½ x 24½ ins.

By FRANCESCO ZANIN,
A follower of Canaletto.

This delicately finished and fully signed work by an almost forgotten follower of Canaletto is more than a careful repetition of the master. Professor G. Fiocco of the Royal University of Padua has written an interesting note about this picture, pointing out that Canaletto's style in art was the only one favoured by the academic painters of Venetian scenes both in the 18th and 19th centuries, and awarding equal merit to Zanin with Migliara and Chilone, the other well-known followers of Canaletto.

IN THE POSSESSION OF THE
BROMHEAD ART GALLERY

Dealers in authenticated Old Masters,
and Valuers for Insurance and Probate.
18 CORK STREET, OLD BOND STREET, LONDON, W.1
Telephone: Regent 5537.

WALTER BULL & SANDERS
LTD.

23 CORK STREET, BOND STREET, W.1



FLOWER DANCE

SHEILA CHARLES

EXHIBITION SHEILA CHARLES

Age 13 Years

"THE YOUNGEST OF THE MODERNS"

APRIL—MAY 1932

DAILY 10—5

SATURDAYS 10—1

All Art Lovers Should Join

The National Art-Collections Fund

Founded in 1903 to secure works of art of
all times to enrich the Museums
and Galleries of the British
Empire.

✧

Minimum subscription One Guinea with
Many Privileges.

✧

Particulars on application to
the Secretary

Hertford House
Manchester Square, London, W.1

Telephone: Welbeck 2457



RARE AND EXCLUSIVE NUDE LIFE PHOTOS

Stereo Photos, Rare Books, Anatomical Works, etc.

100 Rare Photo Miniatures, Numbered for ordering, 5/-
Selections: Male or Feminine, 5/-, 10/-, 20/- and 40/-
Rare Volume of 700 Female Models from Life, 45/-
Parisian Art Photo Magazine, 6/-, American do. 7/-
CATALOGUE and Specimen Photos, 1/-, 5/- and 10/-

A. P. JAMES & CO., 6 NORTON ST., LIVERPOOL

The Annual Subscription
to APOLLO is £1 16s.
post free.

Binding cases for volumes
of six issues are available
at 6s. 6d. each.

APOLLO PRESS LTD

6 ROBERT STREET, ADELPHI, LONDON



THE ROYAL ACADEMY

THE BANK DECORATIONS AND SOME OTHER PAINTINGS

By HERBERT FURST

THE "Old Lady of Threadneedle Street," like so many of her human sisters, is undergoing just now a course of beauty treatment; she has had her "face lifted" by Sir Herbert Baker, and a group of artists are busy with her complexion. She is, it would seem, becoming sentimental in her dotage and in the Royal Academy you can see the portraits of her "lovers," from Governors and Directors down to porters and, of course, artists. Old ladies of this type are ever a somewhat difficult problem, though they do not generally interfere with the course of the world. This particular "Old Lady" is, however, a personage of world-wide importance and, therefore, her antics assume a kind of apocalyptic significance. In fact: if one were asked to explain in brief what is wrong with the world, one might simply refer the questioner for an answer to Gallery VIII of the present Royal Academy exhibition, where some of her "cosmetics" are on view. These paintings are significant not only of the state of Art, but of the Banking world in which it is our misfortune to live. Both worlds suffer from precisely the same troubles, a lamentably complete lack of imagination and a deplorable absence of humour. They are as devoid of fundamental logic as the pound notes of the "Old Lady," which "promise" exactly nothing. Take the lack of imagination first. I will not insult the artists by supposing that they had any choice in the matter of subjects, in which there is not the slightest hint that the Bank of England controls the *nervus rerum* of the Empire and, perhaps, the world. It is true that there is an allusion to the Gold Standard. We are shown a number of people in the act of receiving, weighing and moving "Gold," but, except for the colour of that commodity, we might be watching grocers' assistants or coal merchants' clerks at work. There is nowhere any suggestion of the world-wide ramifications, the fateful importance of "banking." The subject simply teems with

pictorial and picturesque possibilities. No doubt, we shall be told that that is a purely "romantic" notion, which ill-accords with our matter-of-fact world, our unsentimental age. Well, to begin with, we reply, could there be a better example of misplaced sentimentality than to pile Baker's Pelion on Soane's Ossa? Could there be greater sentimentality than to house a twentieth century Bank in the outworn classicism of the last three or four centuries? Let us be unsentimental and matter of fact, in which case every kind of "decoration" is misplaced. Having, however, decided on decoration, one is committed to poetical treatment and not to bald statements of unimportant facts. Evidently one of the Artists, Mr. Colin Gill, felt this, because some of his figures strike "heroic poses," but thereby also, unfortunately, false notes. The other artists seem to have decided that decoration has nothing to do with poetry or heroism. Mr. A. K. Lawrence, the painter of the "Large Lunette of the old Threadneedle Street Courtyard with the Guard arriving; left porters, right, a group of actual artists" evidently strove — "the group of actual artists" apart, which seems to owe its design perhaps to some Renaissance model, Carpaccio's possibly — for pure naturalism. As a consequence the principal aesthetic event in this composition is the officer's trouser with its broad red stripe. This complete lack of imagination and insensibility to aesthetical relevances is characteristic of the whole group of paintings and even more disturbing in the portraits proper, where the architectural setting is treated with the same degree of importance, the same *fortissimo* of accent as the figures. Perhaps the artists thereby hoped to achieve a "decorative" unity proper to mural paintings; but that again would be an example of bad logic. It is aesthetically defensible and authorized by tradition, to continue the actual architecture of the building in the painted portions of the wall, thus causing an illusion of extension; but where

Apollo: A Journal of the Arts

the painted architecture is not continuous it only creates discomfort. The soundest aesthetical principles demand, however, that the pictorial portion of the walls should appear to be so slightly modelled as to preserve an all but two-dimensional effect so that persons actually in the room should not compete with the persons painted on the walls. In other words, a mural decoration should, *pace* Correggio and others, be a background and not a peep-show.

If their aesthetical sensibility and art school teaching have not sufficed to tell the artists this, their sense of humour should at least have sounded a warning. Try and imagine, for example, "the late Lord Cunliffe, G.B.E.," a Governor of the Bank from 1913 to 1917, eternally stepping into the mid-air of a room from the Garden Court and everlastingly doffing his grey top hat to his successors, as Mr. Dodd has shown him; or visualize the effect of "A Director Announcing the Bank Rate to the Chief Officials" (the incredible subject thrust upon Mr. Monnington), everlastingly seeming to cause a draught by holding a door open, but otherwise completely unintelligible in his action, which latter has already received a number of irreverent interpretations from Academy visitors. It is a "tableau" of the kind one expects to see at Madame Tussauds. And why not improve upon this idea? Why not have a real three dimensional space, a cavity, in the wall, with dummy figures, real clothes, and a talking machine announcing the Bank rate and other orders in "a director's" own voice.

So far as I can judge only Sir William Rothenstein has shown, in his "Lord Cullen of Ashbourne," some respect for the principles of

mural painting; his portrait is both in itself coherent and adherent to the wall. Mr. Walter Russell's "Sir Gordon Nairne, Bt.," would also be a good piece of work if it were not intended for the space which it is to occupy.

The general impression of the whole scheme is one of quite inappropriate self-importance on the part both of the Bank officials and even of "Those engaged in the re-building," who have a panel all to themselves, painted by Mr. A. K. Lawrence. This artist is also responsible

for a portrait group of "The Committee of Treasury," with a theatrically dominant figure of the present Governor. The aspect of these two pictures suggests a lack of finish.

If these Governors, Directors, officials, porters and "actual artists" one and all had put on "sackcloth and ashes" they might have furnished an aesthetically coherent theme, distinguished by imagination, humour, and a sense of fitness withal.

In all seriousness: the whole conception of these wall decorations, in whose favour one can only mention a general unity of scale and colour scheme, is symbolic of the limitations of vision from

which and under which humanity in general is suffering to-day.

Were it not for these "Bank failures" this year's Academy would merely be its old eminently "respectable" self once again. There are many decently executed transcripts from nature and this exhibition is conspicuous in this respect for the number of excellent "room scapes," *i.e.*, views of interiors of architecture. Mr. Campbell Tayler's picture, "Samplers," is an instance. It shows, however, rather more creative design and a higher technical standard than many others. Of true creative invention



PORTRAIT OF STARR WOOD

By W. Lee Hankey, A.R.W.S.

The Royal Academy

there is nevertheless little to be seen. The most outstanding picture of this type is a brightly shining and unusually proportioned canvas on which one notices first a patch of thrilling green with two complementary patches of modified reds, salmon and crimson, and an olive-greenish white in the form of an oblique mark of exclamation. All this satin-like sheen of colour is relieved against an opaquely dark background.

I have ventured to describe the picture as it appeared to me before I had consulted the catalogue and discovered the title and the name of the artist. Immediately I pulled myself together, stood, as it were, to attention, mentally saluted and murmured "I beg your pardon!" The artist's name is Sickert, and it is a name that commands respect, but somehow, it seems to me, that since he has preferred to be known as Mr. Richard Sickert, A.R.A., his output is less reliable in quality than that of "Sickert" *tout court*. Mr. Richard Sickert "*s'amuse*" too frequently. Throughout his long career even "Sickert" has, so far as I am aware, never troubled to produce a *finished* work. The Whistlerian influence with its "a work of a master is finished from its beginning," and the general conception of painting as cultivated by the Impressionists have probably something to do with this. In the kind of subject he usually tackled, and in the Impressionist manner which relies mostly on subtle tone or colour relations, this did not matter. But this picture, "The Raising of Lazarus,"—the mark of exclamation turns out to be the shrouded body—is in itself not an Impressionist's subject. It is an idea; it demands precision in form, and subtlety rather than brilliance in colour. Mr. Richard Sickert's "Lazarus" is a kind of "*feu d'artifice*," and has even the rather crude colour contrasts of Bengal lights. Still, it is, after all, a Sickert! Only, one trembles to think what will happen when his disciples get hold of his latest whim, as they surely will do.

Another outstanding religious picture is Mr. Mark Symons' "In the Street of the Great City." Mr. Symons, though he refers us to Revelations, Chapter XI, has imagined a quite

different vision, the Crucifixion of Jesus in the streets of a modern city. I say the Crucifixion of Jesus because there is no suggestion of the Christ, that is of the Spiritual significance of the drama which is conceived rather in the literalness of the mediaeval conception. The scene teems with incident and its presentation is unusual owing to the violently foreshortened perspective. You are supposed to be witnessing



PORTRAIT OF THE DUKE OF PORTLAND, K.G.

By Reginald G. Eves

the Crucifixion, standing on a height and looking down upon the luridly lighted spectacle. The artist has endeavoured to represent the reactions on the minds of the various types of sufferers, agents and spectators; we are to read their thoughts from their faces. In doing so, however, we cannot help noticing the many curious effects of foreshortening which the design has enforced. Thus the picture, though done with manifest religious fervour, must fail,



WOODLAND AND CATTLE

Royal Academy, 1932

By James Bateman

and for two reasons. Firstly, to have any real meaning for us of to-day, the Crucifixion must be shown as a spiritual thing. An execution in a public place seems too much outside the range of present day possibilities to have any relevance. Secondly, the tricks of perspective, obviously "worked out" rather than observed, distracts our attention from the theme. Even as a failure, however, it is worlds above the majority of the Academy or, indeed any modern, paintings.

It is, for example, worlds above a very much "better" painting, namely, the late Sir William Orpen's "Play scene from Hamlet." This was done when the artist was a youngster, in fact, a student at the Slade School, and it is an

astonishingly clever piece of work, showing to what good—or perhaps bad—purpose the budding genius had "studied" Rembrandt, Reynolds, Watteau, and other masters. Actually, however, it seems to *mean* nothing, or, as was so often the case with this artist when he went away from "Nature," the meaning is not clear. It is as if he never quite knew what he really wanted to say or cared whether, what he himself said had any real meaning. Hence, for example, the addition of meaningless bits of colour in his naturalistically amazing portraiture.

Perhaps the most satisfying piece of creative work in this exhibition is Mr. Bateman's "Woodland and Cattle." There never was such woodland anywhere in nature, nor



CONVERSATION PIECE : HILAIRE BELLOC, G. K. CHESTERTON
AND MAURICE BARING

Royal Academy, 1932

By H. James Gunn

su
w
ex
pu
ap

The Royal Academy



THE SAMPLER

By permission of Messrs. Frost and Reed, Ltd.

By L. Campbell Taylor, R.A.

such cattle; if there had been the picture would have lost its significance. We do not, except in portraiture or for other documentary purposes, need representations of things as they appear to be in nature. What we demand from

art is an imaginary world expressing itself through a very real and actual design. In this painting, based upon the glories of green and the rhythm of woodland, both the imaginary world and the actual design seem to me to be

Apollo: A Journal of the Arts

even better, more rhythmically coherent than the same artist's picture in last year's Academy.

If this is, perhaps, the best example of creative landscape design in this show, Mr. James Gunn's portrait group is possibly the best transcript from nature of a figure subject. It is somewhat obliquely called a "Conversation piece," though the "sitters" are apparently not engaged in talking. Mr. Hilaire Belloc and Mr. Maurice Baring seem to be intently watching Mr. G. K. Chesterton in the act of writing. The group communicates to the spectator a sense of intimacy. It is as if he himself

were "of the party" and all this is achieved by good design, a nicety of tone relations and restrained colour.

Admirable portraits are, in fact, plentiful, more especially those of private individuals, as the two examples here illustrated go to confirm. I wish it were possible to say the same also of the Royal and State portraits. The painting of such pictures is a special art. It needs not only tact and taste and skill but imagination, and that, as has already been said, is a quality of which there is not enough to go round even so limited a space as the walls of the Royal Academy.

THE ROYAL ACADEMY—SCULPTURE

By KINETON PARKES

IT is questionable if there is a more important annual art exhibition in the world than that of the British Royal Academy. There are the Salons, but what have they to show? They show an enormous number of things, but few of them are good. The Royal Academy shows from 1,500 to 2,000 things, and some of them are good. Is it better to have a vast array or a concentration? The Salons have the advantage in that they collect from all the world; the Academy collects practically only from London. There is another annual exhibition which has the advantages of both the Academy and the Salon. The Pittsburg show collects from the whole world; it selects from any year and it concentrates so far as numbers and quality are concerned. Here there are three factors, but it has to be considered that both in London and Paris, the exhibitions are not merely shows, but shops. Pittsburg, too, is a shop as well as a show, but it is a very high class emporium suited less to the pockets of the proletariat. Apart from other important teaching and philanthropic activities of the Academy it has to be remembered that the Academy and the Salons have functions to exercise outside the mere exhibitiv. The artist likes to sell his pictures and his sculptures, almost as much as he likes them to be seen and admired. There are artists who sell and

those who don't, at these exhibitions. The best work is often with the latter, and it sometimes



SIR HERBERT BAKER, K.C.I.E., R.A.

By Charles Wheeler

The Royal Academy—Sculpture



"MADONNA OF THE LILY"—MARBLE GROUP
Royal Academy, 1932

By Allan Hawes

Apollo: A Journal of the Arts



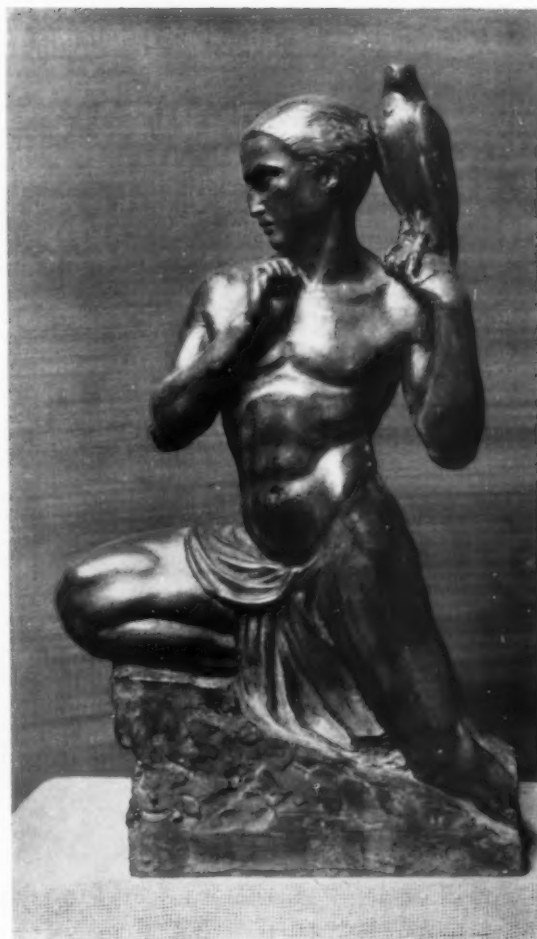
"A STRAIGHT LEFT" By Charles L. Hartwell, R.A.

sells later; if it is very good it is sure to sell some time. In order that it may it has to be seen. Every artist has to make his own public and often it takes quite a long time. So an embrative exhibition has its uses, more generally than a selective.

The Academy, therefore, has to be taken as prescribed. If there is less drug than sugar, the medicine is all the sweeter, although it may not be so effective. There is never too much drug at the Academy; there is always plenty of sugar, and out of the sweetness comes forth strength.

Great Britain is supposed to be the least artistic of the great nations. London certainly has less bulk to show than Paris, but what of the quality? London has it. There are acres of canvas and tons of marble at the Salons to the yards and hundredweights at the Academy, but there is so much portentous and pretentious matter at the former that the good stuff is easily overcrowded and overlooked. You can't see the trees for the wood. But at the Academy you can. In the larger galleries most of the best pictures are hung so that there is some chance of seeing them, which says a

good deal for the taste of the hanging committee. The Academicians themselves are so good generally, and in any case, they are so few, that very little advantage is taken of outsiders. The outsiders, who are considered to be prospective candidates for election, are for the most part the best there are. It is only in a few cases nowadays that the Academy is inimical to outsiders, and then generally for personal rather than artistic reasons. The complete outsider who is never exhibited at Burlington House is he who does not send his work there. It is only in few cases that first rate work is consistently rejected. Further than this, the Academy is liberal enough to elect to itself men who have never submitted to its easy rigours.



"THE FALCONER"

By Richard Garbe, A.R.A.

The Royal Academy—Sculpture

The unfortunate thing so far as British art generally is concerned, is that this compliment is rarely treated in the generous spirit of its inception. There are those who attend the Academy banquets who rarely appear on the Academy walls!

All said and done then, Great Britain is proud of the Royal Academy and with reason. If the annual exhibitions vary in quality, it is but partly the fault of the Academy. Unfortunately they do vary by the Academy's fault sometimes. I remember a deplorable mess that was made of the sculpture one year, while I also remember a splendid effort to give the new painters a good show. Neither of these conditions occur annually, but the Academy would do well to form its selection committees with some regard to sequence; a judicious infiltration of the new spirit can never really hurt the old. Since the new-age regulations were instituted, this new spirit has a better chance of expression. The fresh men take a few years to grow into the old men; sometimes they grow stale; sometimes they forget; sometimes, however, they evolve regardless of the fact that they are Academicians, and remember only that they are artists. It is to be regretted that the walls of the Academy are not usually distinguished by the presence of works by the so-called advanced men, and that when the attempt to encourage modernism is made, it is only the rubbish, for the most part, that gets a show. This I regard as the fault of the real modernists, for they do not risk rejection by submitting their pictures and sculptures. As I remarked before, it is part of the artist's job to make a public as well as a picture, to be a shopman as well as a sculptor. The Pooh Bah attitude is to be deprecated; no artist need be too proud to pocket a price for which he has well laboured and which he has well earned. It is far more ignoble to solicit the publicity of the whole of the evening press, than to submit pictures and sculptures to the tender or even untender, merciful, or merciless, powers of the Royal Academy Selection Committee, who, it must be recognized, are of late years growing in grace. There is plenty of growth, it must be admitted, still to be expected, and indeed, demanded. It would be more dignified, if the opportunity offered, on the part of the Committee, to welcome work by Frank Dobson, Eric Gill, Alan Durst, Paul and John Nash, than to hang the tripe sent in by children and labourers,

or by those whose proud boast it is that they have never stained canvas nor boasted a bust before. But the Committee cannot accept works by such artists as Dobson, Gill and Durst, unless these men give them the opportunity, and I think this they should afford. There are distinguished artists who have dared the ordeal; some who have denied it; there are others who have been elected to the Academy who never exhibited or sent in until their adoption, which shows willing at any rate, and I am firmly of the opinion that this willing gesture would be extended to work submitted by our forwards. It is the obvious duty of all artists to think of art in the first place and not of themselves. It is the equally obvious duty of the Academy to think of art in the first place, and if the forwards won't submit to the sending-in process, then I suggest the Selection Committee sends out to them and invites them to come in. It



MRS. DOYLE ALLAN

By T. Mewburn Crook

Apollo: A Journal of the Arts

would be immensely to the advantage of Art, of the Royal Academy, and of artists.

That something is happening already is pretty plain. For the last few years the total number of works shown has been progressively reduced. This year there are a hundred less than last. It is evident, too, that the effort of a few years ago towards a better ensemble continues. This year the sculpture in the Lecture Room has been rendered much more tolerable by certain stands with structures adapted to a more broken exhibition of what is admittedly difficult to display—sculpture. Even the tiresome line of busts and statuettes round the walls has been modified, while some of the smaller pieces are shown in other galleries. The most symptomatic feature of this year's Academy is, however, the work of Gilbert Ledward, called "Eternal Meeting." Its author's election as Associate adds to the gesture and indicates that the Academy is not only willing but anxious to welcome advanced work if it is of fine character. "Eternal Meeting" abundantly justifies the Academy and the sculptor. Ledward is thoroughly emancipated from the modelling thrall as he is from the academicism of the neo-classic. The group, which is over life size, is cut in *bianco del mare*; it is of a young man and young woman embracing; it is compact in form, graceful in line, admirable in workmanship, and it is carved direct. So great is its sculptor's assurance of the method adopted, that he has sympathetically rendered a differentiation of surface in the two figures, a logical and subtle technique which alone makes the group conspicuous for its thought and adds to its emotional content. The same artist shows a marble relief, "The Shell," in which his now fully acquired facility with glyptic materials is seen as adapted to the older idea of marble carving but with a freshness of touch. These works are in the Central Hall, and the former of them adds to the definite impression of the colossal in the artistic sense, of the contents of this gallery. Charles Wheeler's "Charles Montague, 1st Earl of Halifax," adds to this impression, a massive stone figure for the Bank of England, forcibly designed and splendidly carved, with no more plastic than is the possession of Ledward's group, and with an architectural essence which gives it real dignity. A different quality of the colossal is to be seen in Sargeant Jagger's immense "Sir Ernest Shackleton," a truly

plastic work of immense power and no formal beauty. It gives the impression of absolute dead weight and the measurable force which mere weight possesses potentially.

Other large statues are C. W. Dyson-Smith's "Passing of the Spirit" in bronze, a very distinctive, poetical and individual work which has affinities with that of Johannes Bjerg and Einar Utzon Frank of Denmark, and "The Dance," by H. Wilson Parker, an elongated female nude of considerable quality, both in



THE SEGRAVE TROPHY, in Bronze and Gold
By Gilbert Bayes

The Royal Academy—Sculpture

bronze. There are not too many really good lifesize statues or groups, either modelled or carved, but among the smaller bronzes is a beautiful figure, "Calm," by the Czechoslovak sculptor, Jan V. Dušek, with a very taking copper-bronze technique; Alfred Turner's "Dreams of Youth" is a very charming statuette to be deposited on his election as full Academician, in the Diploma Gallery. Turner's three-quarter figure, "Birth of Venus," has that mysterious glazed look of the eyes which haunts the observer of an earlier statue by the artist, and which is so strangely attractive. Richard Goulden's "Bather" is slight and charming. The "Madonna and Child" group of David Evans calls attention once again to this artist's delightful plastic facility. John Tweed's two bronze statuettes, "Grief" and "Defeat," are reminders that for years this distinguished sculptor has spared a little time from monumental work to renderings of the ideal which possess all the qualities of essential bronze plastic. This artist's qualities in psychology are seen in his bronze head, "Achmid." In a somewhat similar manner of characterization are the "Tibetan Ricksha Coolie" and "Sir Jagadis Chandra Bose," by Marguerite Milward, who specializes in types; and there is the half figure in bronze called "Kraskie," by Bushka Manenti, a strange and weird subject rendered still more striking by the surface treatment of the bronze in large flat spots. A portrait bust by this artist is of Countess di Radione. A good portrait head with style is that of Mrs. Doyle Allan, by T. Mewburn Crook; a graceful head by Leonard Jennings is named "Dawn," and "A Straight Left" is a most characteristic and accomplished portrait head of a boxer by Charles Hartwell, in bronze. Charles Pibworth's head of Patrick Geddes is a fitting memorial portrait of that extraordinary and attractive being; Reid Dick has given to his portrait of Mr. Anning Bell a characteristic smile, which does come off, a rare thing in sculpture, and Charles Wheeler's "Sir Herbert Baker" is admirable. Francis Doyle-Jones has made a delightfully insouciant head of The Prince of Wales and one of Mrs. Alec Purves, Sir Goscombe John two of his fine renderings in "Sir William Llewellyn, P.R.A.," and "A. E. L. Slazenger, Esq." Romano Romanelli, the Florentine artist, gives a good exposition of the thoroughly plastic head of

"Randall Davies, Esq., F.S.A.," and in Jan V. Dušek's bronze head of President Masaryk is a departure from the English methods of bust making in its finely achieved profile and delicate planes, in the same patination as that of his naturalistic but stylized statuette already mentioned. In this category notice must be taken of Hartwell's "Sir Hamo Thornycroft" and Reid Dick's "Lord Irwin," a work which looks like cast composite stone, which is very effective.

Having reviewed the plastic work in which class there is much to be admired, the glyptic pieces call also for admiration. Some of the carved work is very good indeed, some of it is very poor, and below the general level of the plastic; very poor in craftsmanship and empty of invention. But to take the good work: William McMillan has grown in grace remarkably. For several years he has been approaching ever nearer to the principle of primary sculpture and, in his "Night" group in South African marble, he has produced a magnificent work in carving in which the suggestions, commands and nuances have been effectively blended with his imaginative process, and a noble work is the result. It is a flattened full-round of generous size, a woman the principal feature of an admirable design, with little primitive figure accessories and a meritorious exploitation of the beautiful natural markings of the material. This work, with Ledward's group, reach the high-water mark of contemporary carved work in England. Allan Howes joins forces in his exquisite piece of marble-carving, which was made from a very small plaster model and drawings: "The Madonna of the Lily" is a mass of suave lines and generous plane-motion, a symphony of tone, too, for the rhythmic beat of the repeated folds of the design is never lost, and added to all is the exquisite surface finish allowable in marble of quality, probably produced by fine grinding of carborundum, pumice powder and, finally, emery or fine glass paper. The absence of mere tool-finish is perhaps pardonable in so delicate and exquisite a piece. Most of the other marble works, fortunately but few in number, are quite undistinguished in character and reproductive in execution, except for a quite small work in coloured marble relief, "The Policeman," by Edgar S. Frith, which has character.

Among the dozen works in stone are several of importance, of which I have already referred

Apollo: A Journal of the Arts

to Charles Wheeler's great figure of Lord Montague. There is a delightful half size figure of a girl kneeling with her head in her hands called "The Sphinx," in Alec Miller's simple and attractive style, in Salamandre stone—an interesting material; a garden figure, "Spring," in Mansfield stone, by Harold Youngman; "Preghiera" in Hopton Wood by Louis F. Roslyn; and in Roman stone, three works: "Diana," by A. J. Marshall, a statuette by W. C. H. King and a head by Sylvia E. Bosley, these being somewhat lacking in inspiration, though of fair craftsmanship. Good simple solid carving is to be seen in Alfred J. Oakley's carved wood "Motherhood," and in "The Spanish Comb," an ambitious attempt in Cuban mahogany which is not entirely a success, for the feature which gives its name to the piece is so large as to look like a chair-back, and the width across the shoulders is meaningless and unexpressive. There is a modelled piece which, as designed to be cast in bronze, I suppose, would be far more effective if carved in stone, "The Cloak of Night," by S. W. Ward Willis, a good idea and of good structure.

The decorative work is not of great consequence—it is all displayed on the walls: Sargeant Jagger's "School for Scandal," a very low relief for a drawing-room at Mulberry House, Westminster, notable for its cynicism;

two interesting large lead figures for a garden, by Richard Garbe; a long frieze of classical figures, "The History of Building," for the Institute of Chartered Accountants, by James A. Stevenson, interesting as plastic construction; and the pair of bronze Doors for the School for the Blind, Liverpool, by James Woodford, in design something like the quaint fancies of Carl Milles in his church doors and fountain reliefs in Sweden. Of ornamental pieces and bric-à-brac there is Richard Garbe's ingeniously carved ivory "Madonna" and his "Woman and Jar" and "Falconer"; Nicholson Babb's two ceramic pieces (almost the only pottery in the exhibition this year), "Aphrodite," somewhat cut up in design, which would be seen to better advantage in bronze, and "They Rose into the Sky," which is excellently and compactly plastic; and Gilbert Bayes's "Segrave Trophy," a handsome work for the table in green, gold and bronze. There are also fewer animal pieces and equestrian studies, but the veteran Adrian Jones has one of his small groups in bronze, and Leonard Jennings, the Suffolk stallion, "Sudbourne Foch." The "African Baboon," carved in stone with differential surface treatment, by Bessie S. Callender, is interesting; and there is a Vulture in pear-wood by Ethelwyn Baker. It can only be hoped that next year the work in these latter divisions will be not only more extensive, but better in quality.

THE VOGUE FOR OLD SILVER

By W. G. MENZIES

IT is only during the present century that old English silver has made any great appeal to the collector of moderate means. We had, of course, our great collectors such as Mr. Dunn Gardner, Lord Swaythling and others, whose collections have now for the most part been dispersed in the saleroom, but though many collectors devoted their attention to old china, prints, furniture and bric-a-brac, those to whom the productions of our 17th and 18th century silversmiths made appeal were comparatively few.

Now collectors are awakening to the possibilities open to them by the acquisition of old silver and realize that of all forms of collecting,

none is safer when regarded in the light of an investment.

The origin of a piece of silver, too, is not a matter of conjecture as is the case with so much furniture and china, for, by the hall-marks, one can not only ascertain the name of the maker, but also where it was made and the actual year of its manufacture.

Again, during the present wave of depression caused by the disturbed financial situation in London and New York, old silver has suffered less than any other class of antique. In fact, it can be stated without question that during the present century when there has been an appreciation in the value of practically every collectable

The Vogue for Old Silver



SMALL TEAPOT WITH COVER AND STAND

Height on Stand, 4½ inches

Maker, William Bayley, London Hall. Date 1849

By permission of Messrs. E. Whistler and Co., 11, Strand

object, none has shown a more persistent and steady rise than old English silver.

It still remains, in fact, the safest of all investments for the collector, for if bought in the right market it cannot fail to rise in value as the years pass, while the prospect of an appreciable fall owing to outside conditions is extremely remote.

Every normal season all English silver made prior to the reign of William IV shows a steady appreciation, and it is no exaggeration to state that any collection got together even as recently as five years ago is now worth considerably more than was paid for it.

This consistent appreciation, though largely due to the demands of the trans-Atlantic collector, shows little sign of abatement now that many American collectors are temporarily out of the field, and it is evident that there is a growing body of British collectors who are striving to stem the steady flow of old English silver across the Atlantic.

Scarcity and excessive price have for a long time placed Tudor and early Stuart pieces out of the reach of the average collector of moderate means, while even late 17th and early 18th century pieces are now realizing prohibitive prices, but there still remains that mass of desirable work turned out by the silversmiths of the last three quarters of the 18th century, much of which can be still acquired at prices commensurate with the average collector's purse.

The silver of George III and George IV, for instance, much of which has an artistic appeal equal to that made by the earlier men, is for the most part quite moderately priced, though in time it cannot fail to increase in value.

Even some silver of William IV's reign now has a collector's value, and the day is not far distant when the more refined productions of the earlier Victorian silversmiths will be eagerly sought for.

The wise collector, therefore, would be well advised to restrict his efforts to the acquisition



CHASED KETTLE, STAND AND LAMP

London, George III, 1762, by John Parker and Edward Wakelen

By permission of Messrs. Hancocks and Co., London

Apollo: A Journal of the Arts



GEORGE I. BOWL

By Seth Lofthouse, London

Race prize won by Lady Leo, 1718

By permission of Mr. Walter Willson, 28, King Street, St. James'



SET OF THREE QUEEN ANNE CASTERS

By Francis Garthorne

One 7½ inches high, Two 6 inches high

By permission of Messrs. Crichton Bros., 22, Old Bond St.

The Vogue for Old Silver



QUEEN ANNE CHOCOLATE POT
By William Penstone, London, 1711

of pieces made between the years 1720 and 1820, though he will, of course, find that many examples of the earlier date have already attained an excessive value.

Fashion, too, does not play such a part in the silver market as in other branches of collecting. Many types of furniture and china, owing to this factor, are now almost unsaleable, but, though at the moment the prevailing taste is for pieces simple in outline and almost devoid of decoration, those of a more florid or rococo character if of the right period and by a good maker, still find ready purchasers.

Each period in the history of English silver is marked by fairly distinct styles, and pieces can often be recognized without reference to the hall marks with which they are impressed.

Queen Anne silver, for which there is now such a steadily growing demand, is distinguished above all for its extreme plainness and its remarkable beauty of line.

One can see this well displayed in the delightful set of casters by Francis Garthorne,

the property of Messrs. Crichton Bros., which we illustrate.

Much of the silver of George I's reign bears a great similarity to that of Queen Anne, as is evidenced by the fine bowl by Seth Lofthouse, the property of Mr. W. H. Willson, but towards the end of the reign more ornament became the vogue. It was during this reign that Paul Lamerie, the best known English silversmith of all time, entered the field. For nearly forty years he produced masterpieces out of number, many delightful in their simplicity of outline, but others made towards the end of his career suffered from over elaboration and excess of ornamental detail.

Nevertheless, any piece bearing his well-known mark now commands an excessive price, a centre piece in the Victoria and Albert Museum having been sold at Sotheby's for a sum just short of £3,000, while one of his tea kettles, complete with lamp and stand, realized £1,550 at the same rooms about three years ago.

It was during George I's reign that the now highly valued pear shaped and globular teapots



QUEEN ANNE COFFEE POT
9½ inches high. London, 1702

Apollo: A Journal of the Arts



CUP AND COVER

Made by William Elliott

13 inches high. Date 1815

By permission of Messrs. Carrington, Regent St.

made their appearance, many of those made during this and the succeeding reign bearing the now extinct Newcastle hall-mark. Coffee pots and hot milk or water jugs, often conical in shape and sometimes faceted, were also largely made, while the three piece tea service which became more popular in the middle of the century made its appearance.

On the whole, the value of the silver of this reign is only slightly less than that of Queen Anne, subject, of course, to condition and weight.

When we consider the silver of George II, we find that though the earlier productions leave little to criticize from the point of view of design, that made during the latter part of the reign is marked by an excess of ornament which tends to rob many pieces of their artistic beauty.

George II silver, when compared with that of earlier reigns is comparatively plentiful, and though much of it is within the reach of the average collector, other pieces attain prohibitive prices.

The great period in the history of the English silversmiths, so far as the collector is concerned, was that of George III, and the bulk of the silver which appears at Christie's and Sotheby's belongs to this time. Everything that could be made in silver, from massive candelabra to toothpicks, was turned out, and it is to this period that the collector is advised to give attention.

When the silver of George IV and William IV is considered, we find it little more than a continuation of that of George III, except perhaps that the ornament was more florid, while the quality declined.

Nevertheless, much of it is well worthy of the collector's attention and, as it can be bought at the moment at moderate prices, it offers an excellent opportunity for those on the lookout for a safe investment.

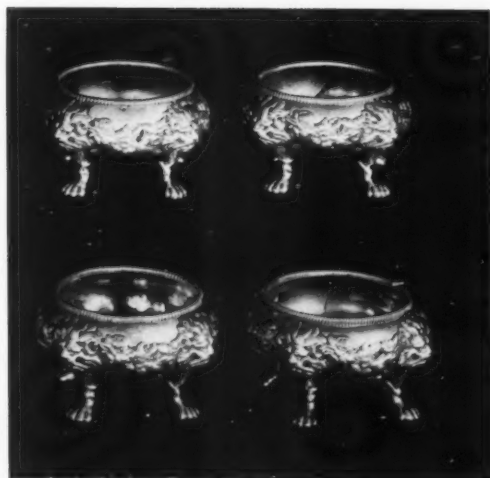


QUEEN ANNE CRUET

By Edmund Pearce

Warwick type. London 1709

The Vogue for Old Silver



(1)



(2)



(3)



(4)



(5)

DD

(1) FOUR FINE SALT CELLARS. Applied festoons, lion's mask feet. Three made by Paul Lamerie, 1729, and one by William Eley, 1821

(2) ONE OF A PAIR OF SILVER GILT SALVERS, ENGRAVED WITH THE ARMS OF GEORGE I. Formerly in Lord Brunton's Collection

(3) EARLY GEORGE I SILVER INKSTAND, known as "Treasury" or "Ambassadorial" Inkstands, used by high Officers of the Crown

(4) SWEETMEAT BOX, London, date 1677. By permission of Messrs. Veitch, London

(5) GEORGE II CAKEBASKET. By Paul Lamerie 1739. 14½ inches wide

AN UNKNOWN PORTRAIT BY PAOLO VERONESE

By IRÈNE VAVASOUR ELDER

COUNTLESS as are the portraits contained in the many grouped compositions of Paolo Caliari, the separate and independent likenesses left us by that extraordinarily prolific artist are, by comparison, surprisingly few. It is not very many years ago that their number was limited by the opinion of authorities to a bare dozen of known or recognized pieces, and even the more generous criticism of to-day has admitted the existence of little more than twice that number. The canvas here illustrated can, therefore, hardly fail to be of interest to all lovers of Veronese Art. So far as I am aware, it has never yet been reproduced and is still a virtually unknown work.

The painting represents a young matron quite evidently of the wealthier class of Venetian or Veronese society. Richly dressed in the gorgeous costume of her time, she stands pensively smiling, with one hand resting on an embroidered kerchief which lies upon a table. Over her free arm she carries a fur, presumably a fox, dressed in the manner of the furs of to-day.

About her waist is fastened a richly-wrought girdle ending in a chain and clasp for the support of her skirts. Her dark velvet gown, with its slashed sleeves, is open at the front, showing a white undervest of lace, which, veiling her shoulders, ends in a double ruff. From this filmy nest rises a shapely neck and a head which, although of no exceptional beauty, is by no means lacking in comeliness of feature and shape. The curled and golden hair clings tightly to the scalp according to the fashion then in vogue. The background is plain and without either architecture or ornament.

The picture, which has lost but little of its original strength of colour and is still in an excellent state of preservation, is an unusually effective example of its kind, not only on account of its attractive subject but also because of its markedly decorative character. In size it measures approximately four feet by three.

The woman's dress is of rich deep green, the fox fur, of course, brown, and the background in grey.

The picture is in a private collection.

SOME NOTES ON LACQUER

By MRS. STEUART ERSKINE

CHINESE AND JAPANESE LACQUER

THE history of Chinese lacquer is one of great antiquity. Without going back to legendary and semi-historical times when lacquer is said to have been used to write on Bamboo slips, the earliest form of books and for many decorative purposes, we may remember that remains of lacquer have been found in the shell-mounds of Port Arthur which are definitely ascribed to the Han Dynasty (B.C. 206—A.D. 25). Over and above lacquer's claim to antiquity, to a niche in the age-long history of China, we must place its intrinsic beauty of design and the charm of its delicate craftsmanship.

A glance at the history of lacquer will show that the various processes through which each lacquered object passes, lay heavy claims on the patience and skill of the artificer and the artist.

Chinese lacquer is made from the sap of a tree, the *Rhus Vernicifera* (poison ivy); these trees are tapped when ten years old and the sap turns yellow and then black on exposure to the air. It is then strained through hempen cloth, pounded and placed in a shallow wooden bowl to be heated over a slow fire or by the rays of the sun. The basis of lacquer is nearly always wood, though metal is used, as in the pewter Ewer (Fig. 1); unless great strength is required the wood is cut very thin, planed, the cracks luted, the surface smoothed and a dressing applied to fill up the pores and to seal in the resin in the grain. A layer of hempen cloth or silk was sometimes placed as a foundation, but it had disadvantages and was not universal. The long and tedious process of placing one layer of lacquer mixed with bone black paint or cinnabar red over another



PORTRAIT OF A WOMAN

By Paolo Veronese

In a Private Collection (see page 268)

now
to dr
the r
Odd
ings
of c
num
lacq
after

carv
be m
for
pain
worl
of th
used
Extr
slip

and
natio
Hsi
1688
wha
in E
Geo
com
in a

pain
and
of th
valu

foun
on p
are
shap
of l
cent

the
set
stic
thro
a fir

carv
dec
In
nin
and
luch

wh
art,
Vic
the
gre
sea
syn
eac
clo
sun

Some Notes on Lacquer

now began, and as each layer took twelve or more hours to dry and as a process of polishing went with each coating, the time necessary to complete any work was very long. Oddly enough, lacquer will only dry in damp surroundings and will even harden under water. When a quantity of coats have been superimposed one on another—the number varies, but it may be as many as sixteen—the lacquered object is now ready for the artist to do his part, after which a few coatings of pure lacquer will be added.

The glory of Chinese lacquer is to be found in the carved work, of which we give some specimens. It must be noted that the processes just described are carried out for the carver in the same manner as they are for the painter, the carver starting his work from the top and working down to the base. In some cases, as in several of the examples given, several different colours have been used in the coatings in order to give relief to the design. Extraordinary accuracy is needed in this work, where a slip can never be corrected.

As one dynasty succeeded another, and in spite of wars and invasions, this lacquer industry became one of the national glories of China. In 1680, the Emperor K'ang Hsi started a lacquer factory in his palace in Peking; in 1688 a book was published in England which showed with what interest Oriental lacquer was beginning to be regarded in Europe. The authors of this book, John Stalker and George Palmer, who always speak in the first person, comment on the intricate and laborious processes involved in all good lacquer work in these words:

"I suppose by this time it is apparent that trouble, pains, care and accuracy accompany our undertaking; and if to these you prefix the Skill, Fancy, and fine Hand of the Artist, I say all these must enhance and set an high value upon good Japan work."

The earliest example that we have illustrated is the four-sided pear-shaped Ewer (Fig. 1); it is lacquered on pewter with panels on which flowers, birds and insects are encrusted in shell ivory and red lacquer; the graceful shape, with outstanding handle and spout, is reminiscent of Persian art. The ewer dates from the late sixteenth century, but the decorated panels have been restored.

The second illustration (Fig. 2) dates from early in the seventeenth century; it is an Incense Burner, one of a set of five Altar pieces which comprised a pair of candlesticks and two vases. It is finely carved in lacquer of three layers—red, green and orange vermilion. It has a finial of mutton-fat jade.

The great Vase (Fig. 3) is not only a work of art, being carved with exceptional delicacy and possessing a rhythmic decoration of great intricacy; it is interesting symbolically. In the apparently conventional design are to be found the nine dragons chasing the sacred jewels through the clouds, and many symbols used by the Chinese to denote good luck, honour and the virtues.

The Throne of the Emperor Ch'ien Lung (Fig. 4), who reigned from 1736 to 1795, and was a great patron of art, is the finest piece of Chinese carved lacquer in the Victoria and Albert Museum; it is deeply carved through the red surface to undercoatings of light and dark olive green, brown and yellow, but the whole effect is one of sealing wax red. The carving is marvellous and the symbolic images, the bats, fish, dragons and elephants, each signifying some attribute, form, with the conventional cloud patterns and geometrical patterns, a design that is sumptuous and decorative.



Fig. III. VASE: CORAL LAC OF SOOCHOW
Chinese; 1736-1796
Victoria and Albert Museum

Although lacquer was used in China some twelve centuries before Christ, it was not made in Japan until the seventh century of our era. It was at first an imitative art, but was afterwards developed into one which, although the technique was the same, differed in design and improved in workmanship in so far as painted lacquer and the introduction of gold and silver into the design are concerned. During the Heian period (782-1192 A.D.), when all arts flourished in Japan, lacquer was taken up seriously as a fine art. The Government at Kiōto patronized it and it became so much the rage that sumptuary laws were later necessary to limit the output. The Japanese excelled in the inlay of gold and in the incrustation of precious stones, using them as part of the design. The Document Box lid (Fig. 5) dates from the latter part of the fourteenth century; it has a beautifully delicate design of fern sprays and butterflies in flat gold on a black ground. The Manuscript Box (Fig. 6) is an historical document as well as being an unrivalled example of Japanese skill.



Fig. I. EWER (PEWTER) Chinese; late 16th Century
Victoria and Albert Museum



Fig. II. INCENSE BURNER, RED LACQUER
Chinese; early 17th Century
Victoria and Albert Museum

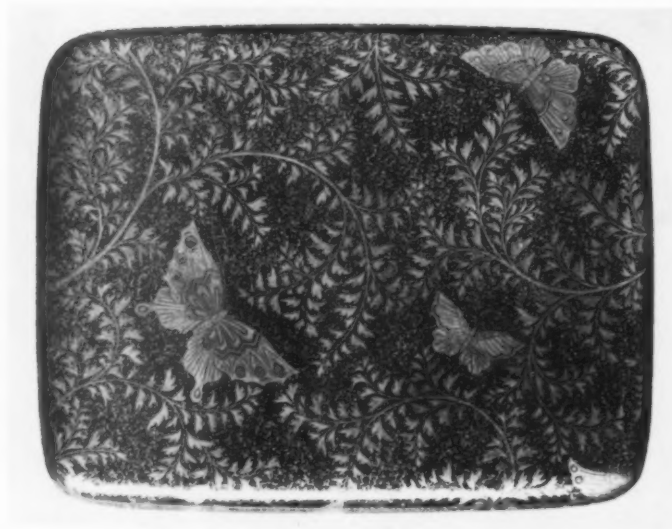


Fig. V. DOCUMENT BOX (BUNHO), BLACK LACQUER
Japanese; late 14th Century
Victoria and Albert Museum



Fig. VII. WRITING BOX, LACQUER; cherry bark
with palm tree. Japanese; mid-18th Century
Victoria and Albert Museum

Some Notes on Lacquer



Fig. IV. THE THRONE OF THE EMPEROR CH'IENT LUNG, CARVED RED LACQUER
Chinese; 18th Century
Victoria and Albert Museum

The "Van Diemen Box" has been much written about in the *Burlington Magazine* and elsewhere; a very short summary must suffice here. It appears that Anton Van Diemen was Governor General of the Dutch East Indies between 1636 and 1645, and that during his period of office he organized an expedition that discovered Tasmania, to which the name of Van Diemen's Land was then given. This man married a widow to whom the box was given, either by a great potentate or by the inhabitants of the islands; it bears her name in gold letters, "Maria Van Diemen," and is a rare example of the best Japanese work of a period when only inferior work,

made on purpose for export, was allowed to leave the country.

The scene depicted represents the Court life of the day in burnished gold.

The Writing Box in cherry bark (Fig. 7) has a bold design of palm leaves in gold, pewter, red and green lacquer; it dates from the middle of the eighteenth century. At a later date, simple figures were often given, such as the Writing Box with two figures representing Jittoku and Kanzan in red and silver. It shows the new school, which favours a simple and striking design to the more intricate patterns of former years. It is signed—Shiomi Masanari.

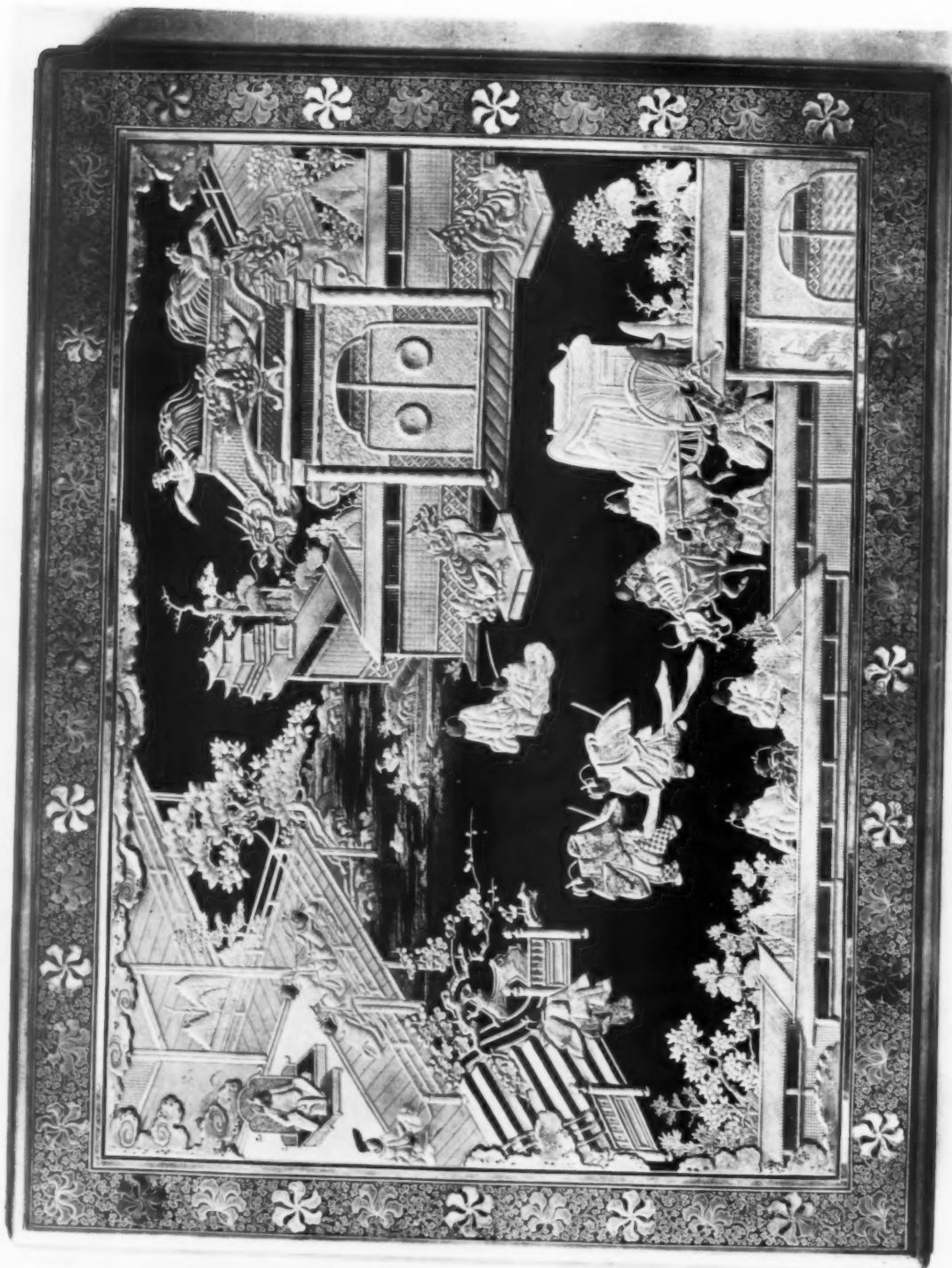


Fig. VI. BOX FOR MANUSCRIPTS (RYŌSHI-BUNHO), BLACK AND GOLD LACQUER. Japanese; 17th Century
Victoria and Albert Museum

PAINTED WOODEN STATUE

FRENCH c.1505

By F. M. KELLY



WE owe the reproduction on this page of a very fine piece of French sculpture now in the Albright Art Gallery, Buffalo, N.Y., U.S.A., to the courtesy of the Acting Director, Mr. Gordon B. Washburn. The high artistic merit of the work speaks for itself, even in a mere reproduction, and appears in no respect unworthy of the encomiums which have been lavished on it. There seems every reason to agree with its identification as a typical example of French polychromatic wood-carving of the early Renaissance, nor on the face of it is there any reason to question the suggested attribution to "Maitre Laurens, active in Nancy, 1495." According to a detailed account of this figure, kindly supplied with the photograph, it was discovered fairly recently in a private (?) collection at Nancy, where it had been since 1905 or 1906, "and had always been known as the portrait of Louis XI. Before the French Revolution the statue had been in the Ducal Palace at Nancy." The description goes on to state: "The statue was carved out of French walnut, with polychromy on a gesso base. It is especially characteristic of Burgundian 15th Century sculpture that the gesso base is very thin and so the polychromy almost touches the wood. The original surface had been covered with four or five coats of overpaint, which could only be removed by long and extremely careful work. After the final coat of overpaint had been taken off, the original polychromy was consolidated with the wood by means of glue applied with a hypodermic needle. This was done to protect the splendid polychromy against the rigours of our American climate. It took over a year to restore the surface to its original condition, all of the work being done under the personal supervision of Joseph Brummer."

For these careful and conscientious particulars we are naturally grateful, and such details as are supplied concerning its provenance have nothing about them of a nature to provoke doubt. At the same time, before one could take them as read without more ado, it would be necessary to have something more or less in the nature of a definite *proces-verbal* of its history so far as it exists. One would also like the opportunity of comparing the work with other accepted samples of the work of Maitre Laurens before in any way committing ourselves to agree or disagree with the attribution. One opinion put forward we venture to pronounce erroneous. Whoever was the subject of the statue, it was certainly *not* Louis XI. Not only does the face bear no sort of likeness to that monarch, but it obviously dates *no earlier* than about 1495, and more likely was carved, roughly speaking, between 1500 and 1510, on the mere evidence of the costume. Now the statue obviously represents a young man, if hardly (as suggested) "in his late 'teens." The universal fashion among all self-respecting classes at this date of shaving the faces is often apt to lend a false suggestion of youth. Louis XI was born in 1423, succeeded to the throne in 1461 and died in 1483, aged 60. Possibly there may at some date have arisen confusion between Louis XI and Louis XII (born 1462, succeeded 1498, aged 36). There would be no objection in point of date, nor could one definitely reject the amended identity on grounds of likeness. To us, however, there seem difficulties in accepting it in the absence of any symbol of royalty, even of the fleur-de-lis or the collar of the order of St. Michael. We dare say no more at present on the *evidence* so far at our disposal, than that we have here a figure representing a young noble, probably French, of about the turn of the XV—XVI century.

SAMUEL SCOTT AT TWICKENHAM

By HILDA F. FINBERG



A VIEW OF POPE'S VILLA, TWICKENHAM.

By permission of Messrs. M. Knoedler & Co. Inc.

Oil painting by Samuel Scott

19½ ins. by 36½ ins.

THE two views of Twickenham painted by Samuel Scott which we reproduce, are so full of interest that they have induced me to make some researches into the history and topography of this "Literary Suburb." The fact that Scott himself was living at Twickenham for several years in the latter part of his life has provided an additional stimulus, for, in spite of the praise bestowed on him by Horace Walpole, it is surprising how little is known of the life and work of this popular painter. In the course of this article I shall endeavour to throw a little light on the Twickenham episode in his career, by showing how long he lived there, which houses he lived in, and who were his friends and associates during these years.

"Nothing is equal to the fashion of this village," wrote Walpole to Richard Bentley in July, 1755. "We shall be as celebrated as Baia or Tivoli"; and he proceeded to give a list of the "very famous people" who were then his neighbours at Twickenham. "Clive and Pritchard, actresses; Scott and Hudson, painters; my Lady Suffolk, famous in her time; Mr. H—, the impudent lawyer, that Tom Hervey wrote against; Whitehead, the poet—and Cambridge, the everything."

Mrs. Pritchard had just bought "Ragman's Castle," a cottage near Orleans House. Kitty Clive was at Little Strawberry Hill, a small house which belonged to Walpole. Lady Suffolk, George II's former mistress, had retired to Marble Hill which the King had built for her. Paul Whitehead's house was on Twickenham Heath, and Richard Owen Cambridge, for whose "Venetian barge" Scott is said to have painted some panels, lived at Twickenham

Meadows. I shall have occasion presently to refer to the houses occupied by Scott, Hudson, and Mr. H—.

Although Walpole had been living at Strawberry Hill since 1747, this letter dated 1755 contains, so far as I know, the earliest published reference to Scott's residence at Twickenham. But according to the Poor Rate Books, a Mr. Scott was living in the parish in 1749, and as he is the only Mr. Scott mentioned in the list of ratepayers, and the name appears annually until 1765, the year when we know from other sources that Samuel Scott left Twickenham, it seems reasonable to suppose that the entries do in fact refer to Scott, the painter.

Unfortunately, the Rate Books do not as a rule specify the streets or houses in which ratepayers lived, so we do not know what house Scott occupied from 1749 until 1758. But in the latter year we find the entry: "Mr. Scott at Cross Deep, 15s." (the rate being 1s. 6d. in the pound), and in the following year: "Mr. Scott at Cross Deep (or Tenant) £1 10 0." This looks as if Scott had moved to Cross Deep, the part of Twickenham where Pope's Villa stood, in the middle of 1758. In 1760 he was still at Cross Deep, but after that his assessment appears to have been lowered, and there is nothing to show where he was living until in 1765 we get the entry: "Mr. Scott by the Church."

Ironsides, in his *History and Antiquities of Twickenham* (1797), says that in 1789 Scott's pupil, William Marlow, was living at the Manor House which had previously been occupied by Scott. The Manor House was nearly opposite the north side of St. Mary's Church, and was sometimes known as "Arragon House," owing to a tradition that

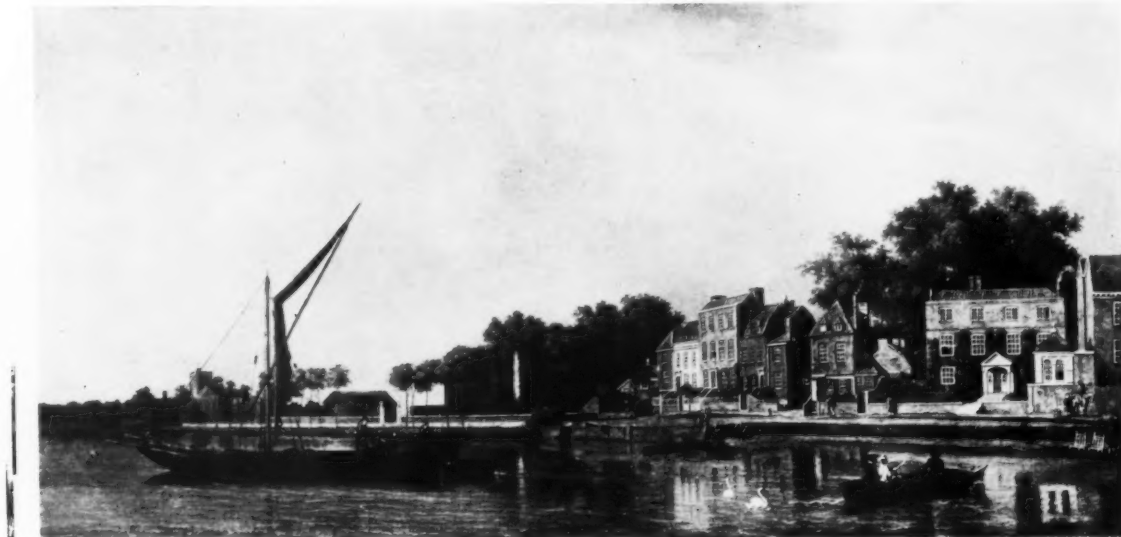
Samuel Scott at Twickenham

Katharine of Arragon had lived there. Part of it survives as "Arragon Tower," and is now No. 4, Church Street. This is, no doubt, where Scott was living in 1765, and it is possible that he may have lived there when he first went to Twickenham, before he went to Cross Deep.

According to Ironside, a Mrs. Gostling, widow of George Gostling, was living in 1789 in a house "built by, and the residence of, Scott, the celebrated painter." Reference to a plan of Twickenham dated 1784, shows that

built on the site after she had destroyed Pope's house. It appears in a view by Müntz dated 1756, which includes "Lord Radnor's," "Mr. Pope's, now Sir William Stanhope's," (this house being shown exactly as it was in Pope's time), "Lady Ferrers's" and "Mrs. Backwell's." Scott's house was not then built, but some small houses stood on the site next to Lord Radnor's.

Between the present Radnor House and a modern villa called "Pope's Garden," which was built about 1870 on the



A VIEW OF RIVERSIDE, TWICKENHAM.

By permission of Messrs. M. Knoedler & Co. Inc.

Oil Painting by Samuel Scott

18½ ins. by 36½ ins.

Mr. Gostling's house was on the river-bank at Cross Deep next to Radnor House, going down-stream. The house on the other side of Gostling's is marked "Miss Holden" on the plan (the name should perhaps be "Haldane"), and Ironside includes this lady in his list of the principal inhabitants in 1789 as occupying the house "built by, and the residence of, Joseph Hickey, Esq." Joseph Hickey was Walpole's "Mr. H—, the impudent lawyer." William Hickey, Joseph's son, notes in his *Memoirs* that his father, about the year 1756, "had just built and completed a handsome spacious mansion, situated close to our celebrated poet, Pope's, upon the margin of the Thames at the part called Cross Deep." Later on he says that after his mother's death, his father sold the house to a Mr. Haldane. Referring to an incident which happened in 1761, William Hickey writes: "My father's next-door neighbour on the left at Twickenham, was Mr. Hudson." This was Thomas Hudson, whose portrait of Scott used to hang in the National Gallery. Hickey does not mention Scott, who perhaps had let his house at Cross Deep, and was no longer there in 1761, but it seems clear that three of Walpole's famous neighbours, Scott, Hickey, and Hudson, were living in adjacent houses at Cross Deep between 1758 and 1760.

Hudson's house, which has been described as "small but elegant," was next to Pope's Villa. It was pulled down early in the nineteenth century by Baroness Howe, who

site of Hickey's, there is a large house, part of which appears old enough to have been Scott's. It is now called "Cross Deep Hall" and is divided into three flats. It has a garden running down to the river close to the small "aigh," or island, which lies off Radnor House and is now a recreation ground. In this garden are the remains of an old summer-house, somewhat similar to the one shown in Scott's view of Pope's Villa.

Colonel Grant in his *Old English Landscape Painters*, mentions a painting by Marlow of Scott's river-side villa, but I have been unable to trace this picture or to see a photograph of it.

Scott's picture of Pope's Villa (Plate A) shows the building as it appeared after wings had been added by Sir William Stanhope. These alterations were begun after 1756 (for they are not shown in Müntz's view), and they were finished in June, 1760, as we know from Walpole's letter of that date to Sir Horace Mann. The picture must therefore have been painted in, or soon after, 1760. It may possibly have been undertaken at the request of Sir William Stanhope, to commemorate the completion of the alterations. Prior to 1923, this picture was in the possession of Mrs. Heywood Johnstone of Bignor Park, Sussex, who probably inherited it from J. Heywood Hawkins, but its earlier history is unknown.

The view is taken from a point on the river near the "aigh" already mentioned. The domed building is

Apollo: A Journal of the Arts

Lady Ferrers's summer-house. The large house beyond, which also appears in Müntz's view, belonged at that time to Mrs. Barnaby Backwell, the banker's widow. This house, now known as "Cross Deep," is still standing. Beyond it is Poulett Lodge, which is not very clearly shown in Scott's view, but in the distance St. Mary's Church and a group of trees near York House can be seen.

The other picture (Plate B), was formerly known as "The Thames at Barnes," but there is no church by the river at Barnes, and it is now definitely identified as a view of Riverside, Twickenham. It makes a companion to the "Pope's Villa" view, for it is taken looking along the river towards the church from the opposite direction. It was probably painted at about the same time.

Scott must have made his drawing for this picture from a boat moored close to another "aight"—the well-known Twickenham Aight, or Eyot, now generally called Eel-Pie Island. Alterations have been made to the river-bank, and part of the river has been reclaimed and gardens made over it, so that it is now impossible to get this view of the church from Riverside; but from the water, the houses and church can be seen exactly as they are in the picture.

The house on the extreme right, only part of which is shown, is The Ferry House at the corner of the present Lebanon Park. This house is of later date than those along Riverside, for it is not shown in a similar view engraved in 1749 after Heckel. Next to Ferry House is "Ferry Side," which Scott seems to have made the most prominent building in his picture. This house is very little altered at the present day, except for the disappearance of the summer-house on the garden wall. It is possible that Scott painted the view for John Archambo, who was living at "Ferry Side" at this time. Archambo was Churchwarden of Twickenham in 1755 and 1756, and died there in 1777, aged 78. He was the younger brother of Peter Archambo, the celebrated goldsmith, who died at Twickenham in 1767, but he does not appear to have followed the same profession. The family was of Huguenot descent, the name being originally spelt "Archambeau" or "Archambault."

Next to "Ferry Side" is the Swan Inn, now called "The White Swan." The building has been altered, but it is satisfactory to find the "Swan" still in existence, for its sign can be seen in Scott's picture. Next to the "Swan" is a little turning called Ferry Road (formerly

"Row"), and then come three houses now named "The Anchorage," "Aubrey House" (the tall one in the middle), and "Abbey Cottage." Although bay windows and balconies have been added to some of these houses and attic stories raised, it is easy to recognise them as the buildings shown in Scott's painting. After Abbey Cottage is another little turning, Sion Road, or Row, which dates from 1721, according to a tablet let into the wall of the corner house, Sion Cottage. Part of this cottage is shown in the picture, while on the opposite side of Sion Row, at the corner of the grounds of York House, is Langham Cottage. Part of York House, now the municipal headquarters, can be seen with a row of trees in front on the river-bank. Windows have now been added to the barn-like building next to it, which is used as a Medical Clinic and Infant Welfare Centre. In front of St. Mary's Church are the buildings of the old vicarage, no longer standing, and beyond them, at the water's edge, some little houses which may possibly be those in what is now known as The Embankment.

Scott did not send either of these views of Twickenham to the Exhibitions which were held in London annually from 1760 onwards, but in 1761 and 1764 he exhibited some works at the Society of Artists, giving his address as "at Twickenham." At the beginning of 1765 the Society was incorporated by Royal Charter, and in February, Scott was elected a Fellow. In March, a Directors' Meeting was held, the Charter was read, and many of the recently-elected Fellows attended to sign the Roll. Scott wrote a letter to Newton, the Secretary, dated from Twickenham, March 7th, 1765, regretting his inability to be present, "but am so very bad with the Gout that I can't gett from one Room to another without help."

In the following month a sale was held at Langford's of the "Genuine and entire Collection of Pictures of Mr. Samuel Scott, Painter, who is retiring into the Country." Mr. Whitley has assumed that the place of his retirement was Bath, but according to information given to Farington by Scott's pupil, Sawrey Gilpin (*The Farington Diary*, I. 189), he went to Ludlow where his married daughter was living. After her death he moved to Bath, where he died at Walcot Street, in October, 1772, aged 70. Several views of Ludlow were included in the sales of his remaining pictures and drawings in January, 1773.



CANADIAN LANDSCAPE OF TO-DAY

By STEWART DICK



THE BEOTHIC AT THE BACHE POST, ELLESMERE ISLAND

By Alex. Y. Jackson, R.C.A.

By permission of National Gallery of Canada

TO visit an exhibition of contemporary painting in the United States is to find a medley wherein the latest phases of European modernism are exploited with more zeal than discretion, and wherein it is difficult to discover anything distinctively American, unless it be a catholicity of taste so wide as to preclude the possibility of discrimination.

A typical Canadian Exhibition on the other hand has a distinct character of its own. The cults of extreme modernity have not here asserted themselves so strongly. "Non-representational Art" is, for the most part, conspicuous by its absence, and landscape largely predominates over figure painting, for the main theme of the Canadian painter is his own country, Canada. And, chiefly, not the Canada of the more settled and cultivated provinces, but that great hinterland of mountain, stream and forest, which stretches from the fringe of the St. Lawrence basin north to the perpetual snows of the Arctic Circle.

It is a country full of savage grandeur, stern and bold, with strong rugged shapes, covered with a splendour of green vegetation during the short summer, ablaze with a violent orgy of colour in the fall, and blanketed with an austere mantle of snow during the long winter months. A landscape of decided contours, sharp and clear, with little atmosphere, and of vivid and abrupt contrasts. Often monotonous, usually sombre, but never trivial.

It was their direct and virile response to this highly pictorial and, to European eyes, strange environment, that made the Canadian landscapes, shown at the British Empire Exhibition at Wembley in 1924, stand out as the most striking contribution from any of the Dominions represented.

In the eight years that have elapsed since that Exhibition, Canadian painting has proceeded steadily along the same path. The erstwhile scornors of tradition are now themselves establishing a tradition of Canadian landscape,

Apollo: A Journal of the Arts

with its own strong points and weaknesses revealed the more clearly as time goes on.

The emphasis on bold and simple forms is apt to lead to an art with something of the limitations of the poster—it does not always stand close scrutiny—and the highly pitched colour schemes do not always avoid the pitfalls of gaudiness and even vulgarity, for it takes a fine colourist to turn the full chorus of the autumn woods into a triumphant harmony. It is a simple art, and has to be very well balanced to be wholly satisfying, and the repetition of similar themes is apt, especially when a number of paintings are seen together, to lead to a certain monotony. It is noticeable that of late years, as a corrective, artists have been extending their painting grounds, getting west to the Rocky Mountains, and north even as far as the Arctic regions.

No successor has yet appeared to Tom Thomson, whose best work, compressed into the three short years before his death in 1917, stands as the highwater mark of Canadian painting. No other combines such an intimate knowledge of his subject with such a superb decorative instinct, or has his unique power of making the living rhythm of Nature the motive of his composition. Though "The Jack Pine" is his unchallenged masterpiece, his smaller and less pretentious canvases are sometimes even more intimate in their appeal, as, for instance, the "Spring Ice" in the Canadian National Gallery.

Of the others, the pioneers of the earlier years are still the leaders to-day, although they have now been reinforced by a group of younger men.

J. E. H. Macdonald and A. Y. Jackson, two of the original members of the Toronto "Group of Seven," are



LAKE McARTHUR

By J. E. H. Macdonald
In the Art Gallery of Toronto

still the leading representatives of what we might call the central tradition of Canadian Landscape Painting. Both were well represented in the Wembley Exhibition and Jackson's "Halifax Harbour in Wartime" was purchased for the Tate Gallery.

In the work of both we have the insistence on a bold decorative rhythm, rich full colouring, and almost a negation of atmosphere.

Macdonald's colour has an effect of tapestry-like richness, and he is particularly happy in suggesting, while still preserving an orderly arrangement, the infinite complexity of the Canadian woodlands. In his recent Rocky Mountain subjects, his work is more austere, colder in colour, and conveying powerfully the sense of loneliness that haunts those mountain valleys.

A typical example of Jackson's balanced composition and robust handling is seen in the winter subject, "Ruisseau Jureux," while a striking record of his recent excursion to the polar regions is "The Beothic, at Bache Post, Ellesmere Island," a scene of low lying land, ice floes, and belts of open water, painted far within the Arctic circle.

His companion on this trip was Lawren Harris, the most distinctive and personal of all Canadian painters. His "Icebergs, Smith Sound," a picture painted in the same region as Jackson's "Beothic," shows the difference in outlook between the two. Here we have something much less literal. The shapes of the icebergs assume an almost geometric formality—so much so as to suggest a stage scene, an imaginary world from which all accidentals have been removed. Curiously



THE LITTLE HAVEN, NOVA SCOTIA

By Arthur Lismer, A.R.C.A.

Annual Canadian Exhibition, 1932

Canadian Landscape of To-day



RUISSEAU JUREUX

By A. Y. Jackson, R.C.A.

Annual Canadian Exhibition, 1932

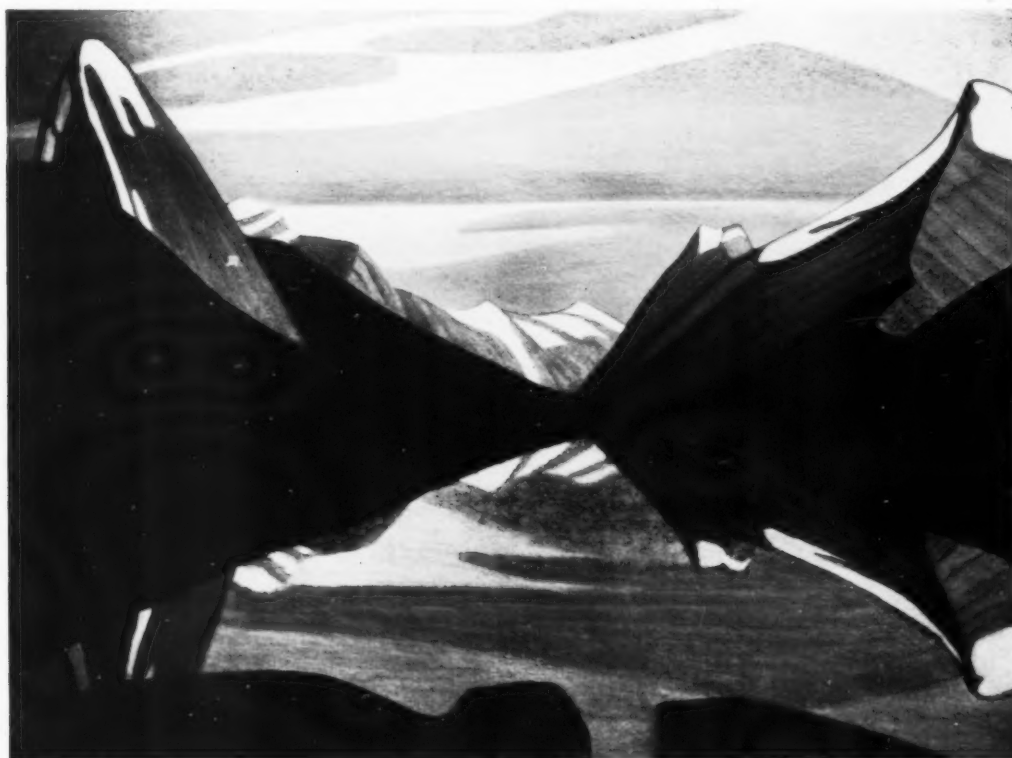
enough the extreme formalism in shape is allied with a most sensitive naturalism in the rendering of light and atmosphere. There is a grandeur in the bareness and emptiness of the scene—a sense of silence—and the chill cold light of the far north can almost be felt as well as seen.

The same pushing of extreme formalism of shape almost to the point of the grotesque, marks the Rocky Mountain subject, "Maligne Lake, Jasper Park," though here also we have a fine and dignified design.

Arthur Lismer, whose "September Gale" at Wembley will be remembered, has of late been working in the Maritime Provinces, and his powerfully painted "Little Haven, Nova Scotia," gives a typical rendering of one of these little granite bound harbours which fringe the Atlantic shore.

Working mostly in the French Canadian province of Quebec, Clarence A. Gagnon and Albert Robinson revel in the contrast of gaily dressed peasants, and warm coloured buildings, with the background of snow, which gives an effect which Europeans can easily recognize as characteristically Canadian.

An interesting development of late years has been the increased attention devoted to water colour. This is the more fortunate as the inherent delicacy of the medium itself



MALIGNE LAKE, JASPER PARK

National Gallery of Canada, Ottawa

By Lawren Harris

Apollo: A Journal of the Arts

acts as a useful corrective to the tendency towards crude and violent colouring, while the handling remains bold and free, based firmly on the fine old English tradition of "line and wash."

Chief of the group of water-colourists is Frank Carmichael, whose "Church, Whitefish Falls" has a monumental simplicity of design which is quite classic in feeling, while the colour is applied with an enviable directness of touch.

A younger member of the group, A. S. Casson, in his "Hillside Village," gives us a gaily coloured bit of picturesque old Canada, relics of which are only too rare.

A typical Ontario farm scene, with the wooden out-buildings, and the curious round "Silo Tower" (Silo is green fodder compressed till almost solid) is shown in the example by a woman painter, Mrs. Z. Haworth, a strong piece of work, the washes being applied with the directness of Peter de Wint.

Indeed, in all departments of their work, it is not the work of the French Impressionists or other moderns that these Canadian painters call to our minds, but the old English masters of landscape—Crome, Constable, Girtin, Cotman, and it is to them that they are the legitimate successors.



A CHURCH IN WESTMOUNT

By Albert Henry Robinson, R.C.A.

By permission of the National Gallery of Canada

ART IN THE SALEROOM

By W. G. MENZIES

The art sales held during the month of June are usually of the first importance and, despite the general wave of business depression, the dispersals announced by Messrs. Christie's are well up to the average as regards quality.

Fine art objects, despite the financial situation, have throughout the present season well maintained their value in the auction room and, though important collections have been fewer, those such as the Ramsden collection sold in May and the remarkable collection of furniture from various sources to be dispersed on June 23rd, should make the 1932 season well worthy of record.

The month opens with the final sale of the Ramsden collection on the 1st, when nearly 10,000 ounces of English silver plate from Bulstrode, Gerrards Cross, will be sold. Among the more important items in the catalogue are a William and Mary tankard and tazza, a fine pair of salvers by that master craftsman Paul Lamerie, a large circular salver by Peter Archambo, a fine cake basket by the same maker, and several large sets of candlesticks.

On the 2nd a collection of French furniture and decorative objects is to be sold, amongst which are a fine Louis XV commode and a Louis XVI secretaire, while, in addition, some good English furniture and tapestry—the property of a baronet—are also to be sold.

In a picture sale on the 3rd the outstanding item is a magnificent portrait of a young man holding a sword, by Rembrandt. This picture, which is unrecorded and is the property of Mr. W. G. Hicks-Beach, is signed and dated 1636. There is, too, an extremely interesting portrait of Daniel McCormick, a friend of George Washington, by Gilbert Stuart, the property of Mr. G. P. Dumas. Other pictures to be sold from the collections of Lord Aberdare

and others include works by or attributed to Sir Thomas Lawrence, Sir William Beechey, Francis Cotes, R. Wilson, J. Zoffany, and other English masters; a few Italian paintings, including works by Spinello Aretino and Domenico Ghirlandajo; and a few Dutch pictures by Gonzales Coques, J. van Huysum, N. Maes, J. M. Molenaeer and Aert van der Neer.

Book sales are a somewhat rare occurrence at Christie's, but one is to be held on the 6th, when rare items, the properties of Lady Cheylesmore, the late Sir William Orpen and the late H. J. Tomkins and others, will be offered. Many of the books from the late Sir William Orpen's Library bear inscriptions, while the library of Mr. Tomkins, who was a member of the art firm of Palser and Sons, should prove of special interest to connoisseurs.

In the same sale will appear an interesting series of letters of Lord Nelson, the property of Major-General F. C. Heath Caldwell.

The 9th will see a sale of Oriental porcelain and art objects from the collections of Mr. A. E. Cravin of Hastings and the late Mr. George Audley of Southport, while on the 22nd is to be dispersed a collection of fine jewels from various sources, including an important diamond collet, necklace and tiara, the property of Sir Richard Sykes, Bart., of Sledmere, Malton, Yorks.

It is, however, the sale of furniture and china on the 23rd that should make the month a notable one, many of the pieces having been in their owner's possession for generations.

The porcelain sent to the saleroom by Sir Edward Brooksbank, for instance, formed part of the collection made by Benjamin Bond, who gave his name to Bond



St
Br

ren
inc

of
fun
ben

fin
of
pai
15
gro
Mu
St.
pla
J.



A

Art in the Saleroom

Street, in 1780, having remained in the possession of the Brooksbank family until the present day.

An outstanding item in this section consists of a remarkable pair of Yung Cheng figures of cranes, 16½ inches high.

From an anonymous source come several fine pieces of William and Mary, Queen Anne and Chippendale furniture, most of which has the added attraction of being covered with petit point needlework.

Among the objects of art must be mentioned several fine pieces, the property of the late Mrs. Benjamin Thaw, of Pittsburg and Paris, an especially notable piece being a painted terra cotta group of the Virgin and Child by the 15th century Master of Unruly Children, very similar to groups in the Victoria and Albert and Kaiser Friedrich Museums. Other items in this section include a bust of St. John attributed to Donatello and a delightful plaster bust of a child by the famous Frenchman, J. A. Houdon.

The catalogue also includes two fine bracket clocks by Joseph Knibb and Thomas Tompion, an important Chippendale tripod table and a mahogany cabinet by the same maker made for the Earl of Charlemont and purchased by an ancestor of the present owner at the sale of the contents of Charlemont House, Dublin, in 1801.



A PAIR OF FIGURES OF CRANES Yung Cheng

Height 16½ inches

The property of Sir Edward Brooksbank, Bt.

To be sold by Messrs. Christie's, on June 23



A WILLIAM & MARY WALNUT ARM-CHAIR

The property of a Lady

To be sold by Messrs. Christie's, on June 23



THREE OF A SET OF SIX QUEEN ANNE WALNUT CHAIRS

The property of Captain Norman Colville, M.C.

To be sold by Messrs. Christie's, on June 23

BOOK REVIEWS

ROOM AND BOOK, by PAUL NASH. (London: The Soncino Press, Ltd.) 6s. net.

"Room and Book," Mr. Paul Nash's contribution towards a fresh and better taste in furnishing and book production, must appear a little less convincing perhaps to those who missed the Exhibition held in conjunction with its publication during this April at the Zwemmer Gallery, than to others to whom it was demonstrated there *ad oculos*. Two things struck, or perhaps one should say ought to have struck, the spectator: firstly, that there is "a new aesthetic" and, secondly, that Mr. Nash has an admirable taste. At all events the reviewer has seldom seen an exhibition of furniture, fabrics, rugs, pottery, glass, wallpapers, lamps, paintings and sculpture which, taken as a whole, has given the eye greater satisfaction. The rhythm running through the ensemble and the exquisite and subtle colour was of almost flawless perfection. Taken as a whole! This reservation is of the utmost significance. Individually considered both painting and sculpture left the mind, if not the eye, in a doubting mood.

So it is also with Mr. Nash's book. Generally speaking, one is in full accord with him; it is only when one comes to certain details that one feels inclined to question the validity of his views. The first part, which is devoted to "the Room," deals with the decline and fall of Taste after the Adams Brothers and down to the beginning of this century; it is full of "good stuff" and interesting information, but the aforementioned exhibition made it clear that "Sanity and Simplicity," though applicable perhaps to the applied arts, is not a characteristic of the paintings and the sculpture he approves of. These "Fine Arts," in fact, were here unable to stand on their own legs—they looked well enough as servants to the ensemble, but a second glance made nearly all of them wither. They meant nothing by their rhythm, their form, their colour; their whole significance exhausted itself in these their superficial qualities, and that, for a picture and a piece of sculpture, is emphatically not enough, though it is the very life blood, so to speak, of fabrics and other "applied" arts.

Mr. Nash, of course, has to deal with an unusually difficult problem, namely that of the relation between individual craftsmanship and machine- or rather mass-production. He is very "down" on the psychology of the machine-manufacturer and machine designer, but he forgets that "good-taste" is in itself not a "mass-article"; that "simplicity" is not necessarily a virtue; that, for some strange reason, even the worst period in British Taste—the Victorian, which teemed with "monstrosities"—nevertheless invested them in the aggregate with a distinct *unity* and charm, as last year's Victorian Exhibition in Bruton Street showed. What it seems to come to is this: that the possessor of good taste can create an ensemble of good taste in no matter what time or place he happens to live. One could trust Mr. Nash to create a "Room" of most exquisite taste in Patagonia, Borneo or Bloomsbury. The "New Aesthetic," that is to say, design based on sparseness of decoration and the greatest restraint in colour and absolute clearness in general design is admirable, so far as it goes, and as much of it is mass-produced, the masses may gradually be forced into an acceptance or

more "Nashian" standard, provided he or his nominees are in control, but there is at least the danger, which he himself has hinted at, namely, that bad "modernistic" designers and busy machines may flood the world with atrocities, the more offensive because of their more "telling" design.

The second part, dealing with modern book production, is less happy than the first because the author seems undecided whom to address. At all events, designers of book covers, end-papers, and illustrations will get more out of it than the ordinary public, which will, or at least ought to, find the first part extraordinarily good and stimulating reading.

H.F.

THE NEW MOVEMENT IN THE THEATRE, by LEON MOUSSINAC. (Published by B. T. Batsford.) £10 10s.

All significant stagecraftsmen may be divided into four classes: initiators, continuators, re-initiators and re-continuators; and all forms of stagecraft may be divided into expressions by these classes. M. Leon Moussinac, the outstanding French theatre and cinema critic, and sometime cinema critic of "Monde," Paris, has compiled a very large and extremely valuable volume of scenic and costume designs which, unintentionally perhaps, nicely illustrates this conclusion. Unintentionally because, although the work comprises a comprehensive survey of experimental stagecraft since the beginning of the twentieth century, it makes no attempt to present the experiments in evolutionary order. Instead, they are presented in groups under national headings. This arrangement gives France 27 plates, Belgium 5, Italy 5, Germany 23, Austria 7, Czechoslovakia 6, Yugoslavia 3, Poland 2, Soviet Russia 30, U.S.A. 16, and England 4. Thus Russia comes first. England is almost last, having, apparently, but two or three designers, including Lovat Fraser and Paul Nash, worthy of mention.

Still, though the designs arranged by M. Moussinac lack evolutionary order, the "reader" can see for himself that they are developments, and very significant and instructive ones. But, unless he has a key to their common origin, metaphysical, philosophical, aesthetic, social, or any other, unless he can study them as, say, different but related treatments of stage Space, or has an expert knowledge of the continuous growth and development of the theatre and stagecraft and their relation to the organic life of the community, and of the many and varied influences that have operated upon and shaped them in the past and the present, he may find it hard to determine the conditions to which they owe their evolution.

In his introduction Mr. R. H. Packman seeks to provide a key. He believes that all forms of art (or the "Arts," as he vaguely terms them) owe something to political, economic and social conditions. "The arts are ideal paraphrases of the Social organization of the world." As the latter changes, so the former change. That is, forms of art owe their developments and conditions to social evolution. He does not, however, systematically sort out the contents of the book and relate them to this opinion.

Owing no doubt to his opinion, he is in sympathy with, and discusses at some length, something that appears to

Book Reviews

him to be coming out of the "communist theatre" (meaning Bolshevik theatre). He deals in particular with V. Meierhold's concept and treatment of stage Space and settings. The impression he gives is, however, that Meierhold's originality consists not in adapting the theatre and its apparatus to the needs of the Revolution and subsequent economic recovery, but in adapting old technical ideas of improvisation, masks, screens, etc., to new technical activities.

The truth is: though the new Russian stagecraft has a traditional basis, it is largely experimental and owes much to contemporary social influences such as the Bolshevik system of propaganda and education and peculiar civilizing ideas together with changing social conditions. These have determined design, form and colour, and acting scenery. Besides State pressure and the educational requirements of the new population, there has been extreme economic distress to compel invention. There was not only a demand for a theatre to accommodate the workers and different organizations, especially of youth and students, and to enable the audience to take part in the performance, a demand that bred the Russian Mass theatre idea and led Meierhold to take steps to empty the roofed-in theatre till it resembled a huge barn, but there was the lack of conventional material for constructing scenery that compelled the use of wood and metal structures, and brought the architect-engineer into the Russian theatre. The demand of a "new civilization" for a system of citizen building that should raise the body, if not the soul, of the community to a higher value, shaped these structures for physical culture acting. The settings for "The Magnificent Cuckold" and "200,000" reveal this influence. They are intended to enable the actors to exercise themselves as well as to act. Meierhold introduced the gymnasium setting in "A Window in the Country."

Again social need led producers to introduce cinema ideas and methods to the stage setting, as, for instance, in that example of constructive synthesis, Tairov's setting for the Bolshevik version of Mr. G. K. Chesterton's "The Man Who Was Thursday" (page 15). Speed, variety and movement put the physical culture training of the actor to the severest test. In pursuit of the cinema idea Meierhold turned to the revolving stage, divided into concentric rings, to the revolving screen, and the simplified mobile accessories as in "Mandate" (mistranslated "Warrant"). Though political, economic and social motives dominated the scenery, design was not overlooked. As the illustrations of the past work of Meierhold, Granovski and Tairov show, attention was paid to composition, ensemble and grouping, and there is much to show that the peculiar conception of the use of Space was realized aesthetically, even though extreme realism was sought. Imagination, added to social requirement, gave the scene originality.

A pictorial survey comprising 545 illustrations from original and unusual drawings and designs, with 150 in facsimile colour and not provided with a text, demands an introduction describing first of all the nature and meaning of the root idea underlying the illustrations and binding them together, and thereafter the evolutionary developments and divergences which the body of the book is capable of illustrating.

It seems that Mr. Batsford, the English publisher of the book, invited Mr. Edward Gordon Craig (shall we say

the son of Ellen Terry, as there are other Edward Gordon Craigs) "to say how it is that these scenic men have come to have such a monumental book raised to them." In other words, what moved them to accomplish work worthy of such remarkable commemoration. All that Mr. Craig can say in a characteristically vague and flippant foreword is: "These men are pack full of ideas—they have done more to save a stage weakened by desertion to the cinema of the commanders and the rank-and-file of our forces than any man living." Mr. Craig does not verify this assumption. There is nothing to prove that the scenic men have "saved the stage." The stage has been attacked and threatened with destruction by the cinema monopolists. It has been saved through having a function different from that of the cinema, and by the effect of the cinema in compelling it to find its true function, form, expression and convention. Scenic men, far from bothering to save the stage, have turned feverishly to the cinema as a new creative medium. In such strikingly original pictures as "Dr. Caligari" and "The Golem" they have shown a disposition to transfer their creative energies to the cinema as offering a new and a wider scope for spatial creation, innovation, and experiment than the stage. They have been kept to the stage mainly by the big colour shows of Messrs. Reinhardt, Charles Cochran & Co.

When the true history of stage scenery comes to be written, it will probably be the history of the concept and utilization of stage Space. It will reveal the aforementioned classes—initiators, continuators, etc.—at work clearing the stage as for the site of a new building, for a spiritual or material edifice, liberating speech, say Shakespearean, and acting from servile scenery; or crowding it under a mistaken idea of the function of scenery.

The stage began with Space. There was no scenery. Greece started scenery and discovered the scene painter. Rome elaborately developed the scenic appliances of the Greeks and divided them into three kinds of movable scenery for tragedy, comedy and satire; and introduced the act drop. Then there was a wide gap.

Briefly, scenery has made its way through the ages in two orders: 1—Natural: open air, meadow, woods, market place, cathedral fronts, inns; 2—Artificial: machines, architectonic structures, screens, curtains, painted scenery. Or five styles: naturalistic, realistic, romantic, classical, pseudo-classical.

The story of the concepts and utilization of Space has, say, five chapters. Space conceived of as Space (the primitive stage); as plastic material (the German ultra-expressionists); as storage room for lumber (Wagner, Keen, Irving, Tree); as a factory full of machinery (Reinhardt's spectacle Theatre of the Three Thousand); as a canvas, modelling block and architect's studio (studio painters and sculptors concerned with the picture stage).

The different theories of the use of Space intended to bring forth an endless variety of form and colour, to emphasize speech, and to create and shape with lighting, may be studied to advantage in M. Moussinac's volume. There are five principal influences on the designs: Theatre-craft (Diaghlev), Drama-craft (Reinhardt), Speech-craft (William Poel), Acting-craft (Stanislavski and Meierhold), Lighting-craft (Appia). Negroid or primitive influence is also apparent.

The complete work of the Russian Ballet (the book contains only fairly recent examples of experimental ballet designs) affords an interesting study in the opposing theories

Apollo: A Journal of the Arts

of stage Space of the traditional studio painter, say Bakst, and the choreographer, say Leon Massine, who is smitten with the latter day ideas of machine dancing. Bakst completely filled the stage with line and colour, of which he was a master; Massine emptied it for dancing and pushed the scenery by well-known continental painters, for instance, Picasso ("Parade" and "The Three-Cornered Hat"), into the background, where it formed a screen to hide the stage walls.

Reinhardt's complete work comprises a survey of the stages and scenic use of stage Space in all periods of the history of the theatre. His aim has been to extract the dramatic essence from plays by setting them in their traditional, or in an experimental, environment. He has exerted a wide influence, as the productions in England by Mr. Charles Cochran, Sir Oswald Stoll, Sir Martin Harvey, Mr. Granville Barker, Mr. Basil Dean and others testify. The book shows America, in particular, following his lead in the production of Shakespearean plays, and big spectacles like "The Miracle."

Mr. William Poel's rediscovery of Shakespearean stage-craft and speech-craft has also had a very wide effect, as the book shows. The latter has fine illustrations of the changes that followed the rediscovery throughout the whole of Europe, and in America. Mr. Poel re-introduced the original Shakespearean stage, with its convention of forward stage, doors, balcony and transverse. Subsequent changes appear in the search for new means of continuous movement; the use of decorated curtains in place of plain ones; the appeal to the eye superseding the appeal to the ear that was fashionable in Shakespeare's day; the aim to convert real scenery into an impression of scenery (the aim of Mr. Craig); the search for novelty amounting to freakishness (the search of Mr. Granville Barker); and the strict attention to costumes and lighting effects (Reinhardt). In some of the designs, notably that by Pirchan (plate 40), neo-Shakespearean simplification and synthesis are carried to beautiful extremes. And here and there suggestion of scenery and picture making completely overstep the Shakespearean boundary. Shakespeare's intention is missed if the eye is led to rest on any picture during the action of a whole scene. There are several instructive adaptations of the new Shakespearean stage and its craft in the French plates. For instance, "Le menteur" (plate 29), "Le Carrosse du Saint-Sacrement" (plate 28), the plans of the Théâtre Du Vieux-Colombier stage (plate 3), derive from Shakespeare. The stage is a re-innovation. There are many examples of scenery in its relation to acting-craft, both in the plates of Bolshevik Russia and countries influenced by Russia. Excellent examples of this influence appear in the German wooden constructions for "Fransciska" (plate 38), "Hoppla Wir Leben" (plate 44), and Herr Erwin Piscator's production of "Rasputin" (plate 45), and in Mr. Peter Godfrey's telling production of "Revolt in the Reformatory" (plate 126).

On the whole it is not extravagant to say that "The New Movement in the Theatre" contains a new vision of stage-craft in its relation to Space. It is the latest chapter in the long story of the affirmation and annihilation of Space. There are very successful returns to simplification, synthesis and intimacy. And there are compromises that do not succeed owing to the strange and over-elaborated mixture of scenery and costumes, as in several of Reinhardt's productions. For the most part the designs reveal

experiment walking hand in hand with tradition seeking to realize unity and to organize continuous movement. They place before us the concepts, theories, and practical ideas of the new dynamic scenic men.

There are slips and errors perhaps not inseparable from a work of this kind. Russian titles and words are in particular rather carelessly handled. "The Insect" should be "The Bug," since the extermination of this obnoxious insect is the motive of the play. It symbolizes the present unhygienic social condition of the Russian population, and the future health era when the bug will be no more. "The Warrant" should be "The Mandate," since the latter explains more precisely the motive of the play. "The Witches" (94) should be "The Sorceress." "Dakhtangov" (12) should be "Vakhtangov," the famous producer. There is an uncertainty about the use of the "y" and the "i." All this apart, "The New Movement in the Theatre" is a splendid and indispensable production, a unique work of art and reference.

HUNTLY CARTER

THE GREAT CHURCH TOWERS OF ENGLAND, by FRANK J. ALLEN, M.A., M.D. (1932 Cambridge University Press.) 45s. net.

This fine book, a record of a life's work, is a monument to its author's industry and a revelation of architectural beauty to most of its readers; for few, if any, professionals can have made a more comprehensive study of the subject with which the author deals so lovingly. The illustrations, mostly made from photographs by Dr. Allen, are of uniform charm and provide an education by themselves, while the descriptive text proves the writer to possess a penetrating knowledge of history and the craft in all its details.

The purpose of the church tower in our country, with or without a spire, is to contain bells, a fact which invites a moment's digression on this remarkable feature of Christian practice. Small *tintinabula* were used by Hebrews, Greeks and Romans for secular and religious purposes, but the first Church bell is ascribed to Pope Sabinianus, and was intended to replace the *tuba* or trumpet to call the faithful to service. Bells, or *cloches*, became common in France in the eighth century, the most notable being made for the cathedral church of Aix-la-Chapelle. In the tenth century, bells were baptized and received names, one at the Lateran being called "Johannes" after the reigning Pope of the day. In a word, therefore, church towers are bell towers, and their structure accords with their function; they have to be high and strong, while their windows must emit the music of the bells in all directions, and are not designed to admit light. The higher the tower the better, especially when it held a lantern to serve as a guide to sailors at sea. Towers are not necessarily, though nearly always, attached to the church. Here and there, as at Beccles, they stand apart from the building, like a campanile, and often they are disproportionately large, as the "Boston Stump," which dwarfs the church.

Incidentally, the author warns us not to call church towers "belfries," a word which is derived from an old German and French term meaning a safe hiding place or refuge, and has no connection with bells.

The above facts explain the basic uniformities of the towers belonging to the perpendicular period with which the book deals. The author asserts that there are three main

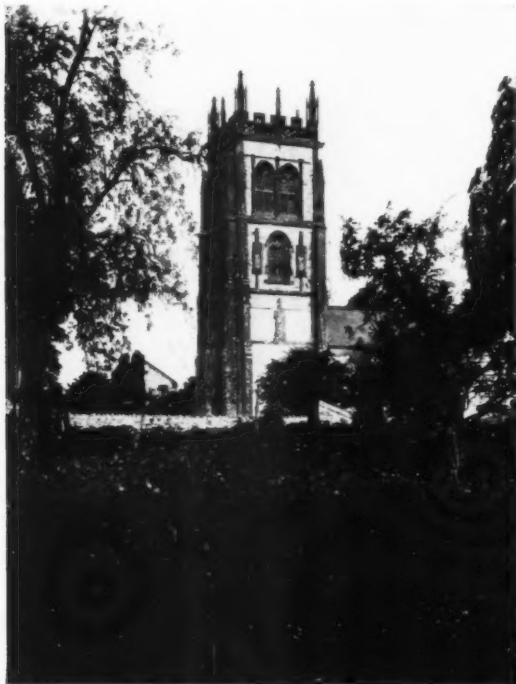
Book Reviews

areas of England where great towers of special designs are to be found, and he claims for Somerset, his native county, the honour and glory issuing from the finest towers in the land, and the largest number studied in this book. N.W. England, most of Wales, Hampshire, Sussex, Surrey and parts of Kent are deficient in fine towers, for which there are, no doubt, good historical reasons.

The plain square tower was first surmounted by a high roof, saddle back, pyramid, or diagonal pyramid;

with some statistical tables, paragraphs, and dates. Moreover, since the church tower belongs to art and not to nature, it would be nice to learn more about the artists who created these three hundred buildings.

In asking for more, perhaps, we may wish also for less! The author, presumably a doctor, has neglected his patients for a while, much to our profit. Yet the disquisition on book production in the Preface drags from our mind the thought of the cobbler and his last. A book



IGLE ABBOTS, SOMERSET
From "The Great Church Towers of England,"
by F. J. Allen, M.A., M.D.

of this last there is a single example at Sompting, in Sussex, though many are to be seen in the Rhineland. Roofs were raised still higher in the 12th and 13th centuries, resulting in the evolution of the spire. But in Somerset—at Shepton Mallet to be precise—a tower was built to hold a steeple which was never completed, and thus a new type, almost by accident, appeared about 1375. The idea spread through the masonic guilds and was found to be pleasing and economical. The bells could ring without a steeple as well as with it.

Here we must leave the book in the care of the reader to pick out his favourite tower. Some will stand at gaze before the splendid central tower of a cathedral, while others will wander to a distant, almost unknown, village church.

It may be a surprise to learn that, apart from beauty and religious association, the church tower lends itself to scientific research. There are groups, classes and sub-classes—more than we should guess. Having whetted our scientific appetite, it is a matter for regret that the author does not conclude his analysis of the whole species



RUISHTON, SOMERSET
From "The Great Church Towers of England,"
by F. J. Allen, M.A., M.D.

published at 45s. in times of financial crisis is surely intended to reach as many readers as quickly as possible.

"In centuries to come," all the books in the British Museum will have fallen into powder except our present volume, which Dr. Allen has taken care to preserve by the use of super-calendered esparto paper, rag-paper, collotype, offset-litho, coarse half-tone screen and inks containing no organic pigments! Why all this trouble? We would rather see a good print of St. Cuthbert, Wells, to-day, than be sure that the smudges of Plates 1 and 3 will be available at the millenium. Generally, the printing is excellent, especially the collotypes.

W L.H.

A HANDWRITING MANUAL, by ALFRED J. FAIRBANK. (Leicester and London The Dryad Press.): 3s. 6d. net.

This little book is designed to meet the requirements of those readers sufficiently interested in the subject of handwriting to wish to give their pupils good advice and perfect instruction. Mr. Fairbank is well known as a "scribe" and his handbook is not only practical in every respect, but well written and well produced.

Apollo: A Journal of the Arts

CALVIN'S FIRST PSALTER (1539), edited, with critical notes, and modal harmonies to the melodies by SIR RICHARD R. TERRY, Mus.D., F.R.C.O. (Benn.) 10s. 6d. net.

Almost as much bad blood must have been caused by fashions in psalm singing as by differences of opinion about the Christian dogmas. Many an Anglican congregation is rent to this day over the question of double-chants versus plainsong. Catholicism has only escaped this dilemma by the fact that the offices in which the

Paris. As the religious cleavage widened, psalm-singing in the vernacular became more and more identified with Protestantism, but the Protestants never carried their religious particularism into the sphere of music, and hence the tunes to which they sang their metrical versions of the psalms were those that were already familiar. In Sir R. Terry's words, "all was fish that came to the compiler's net," and hence the popish origin of a tune, so long as it were popular, was never allowed to interfere with its



KINGSTON BY TAUNTON, SOMERSET
From "The Great Church Towers of England,"
by F. J. Allen, M.A., M.D.

psalms form a central feature of the service are not said congregationally. Judging by the hymns in the average Catholic Parish Church, the standard of musical taste is rather lower than that in a corresponding place of Anglican worship. And though here I speak under correction, as one without much experience of Nonconformist practices, the impression I have carried away from their services is one of hymn singing rather than of psalm singing. The time has changed since the epithet psalm-singing, suitably prefaced by a stronger adjective, was habitually applied to "left wing" Christians by their brethren of the Church of England centre.

Yet, as Sir Richard Terry has no difficulty in showing, psalm-singing was a popular diversion at the French court in the time of Francis I—the version being that of Marot, a scholar and musician in the household of Francis's sister, Queen Marguerite of Navarre. His translations enjoyed great popularity, amongst those who delighted in them being Charles V, this stalwart opponent of Protestantism rewarding the poet with a present of between three and four hundred pounds of our money when he visited



STAPLE FITZPAINE, SOMERSET
From "The Great Church Towers of England,"
by F. J. Allen, M.A., M.D.

adaptation to the vernacular psalms. Thus, in this psalter as in the Lutheran chorales, we have preserved a number of noble tunes which were as much a part of the musical consciousness of the time as were "Rule Britannia" and the "British Grenadiers" to our own Victorian fathers.

How splendid are the tunes in this precursor of the French Huguenot (or Genevan) Psalter—itself the father of our English and Scottish metrical versions—anyone can see for himself. Sir Richard Terry has done his work well. There is an introduction setting the Psalter in its proper historical perspective. A photographic facsimile of the original 1539 edition follows. The Psalter is then given, transcribed into the less picturesque and not really more readable notation and type of our own time, and finally Sir R. R. Terry has harmonized its melodies, to these being appended an English verse translation by Mrs. K. W. Simpson. The modal character of the tunes is strongly marked. They could not be anything else, since at the time musical idiom was still governed by the modes. Sir Richard Terry's harmonies, with an occasional licence that would have sounded odd to the ears of 1539, are in

Book Reviews

keeping with the period. This book, in brief, presents to us the Genevan psalm-tune in a form that any one can understand and admire. And apart from those who have a disinterested enthusiasm for the music of the 16th century, it should be studied by those who wish to improve the standard of musical taste amongst the worshippers in our churches.

H.E.W.

FISHERMEN AND FISHING WAYS. By PETER F. ANSON. (George G. Harrap & Co., Ltd.) 7s. 6d. net.

The reader of a book by Mr. Anson may rightly look for pleasure to the eye and the mind, and in the present work the author has chosen a topic which affords full scope to his brush and his pen. In one way the present volume has contact with the work we lately reviewed with admiration—"A Pilgrim Artist in Palestine"—for there we had to do partly with "fishers of men," while here we read of the search after fish. The drawings are, with one exception, in line, and convey in a few touches an admirable record of a life full of adventure, romance and danger. Boats and ships always supply the element of beauty whether in swift motion or placid repose.

The author begins at the beginning of the Palaeolithic age and wanders all over the globe for his material. Hardly any fishing gossip is omitted from this informative book. Aristotle tells that skate would be attracted by the music of the violin, and some one is responsible for the belief that crabs are charmed by the flute.

W.L.H.

THE ETCHINGS AND LITHOGRAPHS OF ARTHUR B. DAVIES. Compiled and with an introduction by FREDERIC NEWLIN PRICE. (New York: Mitchell Kennerley. London: Morley and Mitchell Kennerley, Jnr.) Two guineas net.

The introduction, written in rhapsodical vein by a personal friend of the artist (and for friendship's sake much may be forgiven), reads unfamiliarly to our English ears. But it is a tribute to the memory of a fine artist who held a high place in America, and even if it does not satisfy our ideas of grammar or of style it is an invitation to surrender ourselves in ecstatic abandonment to our admiration for its hero. If we "come with Davies" we are "absolute"—so we are told.

Arthur B. Davies, born in 1862, was the fourth child of a Welsh tailor who settled in Utica, N.Y. In his youth he worked at engineering and architecture for the Board of Trade, Chicago, afterwards taking a trip to Mexico as a draughtsman. With three young companions he produced an immense copy of a "Christ before Pilate," hoping by exhibiting it at 25 cents per head to raise sufficient funds to enable them to visit Europe—a dream they failed to realize.

Back in New York, by 1888 he was working for the "Century" magazine, at first with small success, and experiencing the usual difficulties with his art editor. He seems, however, soon to have overcome his troubles and blossomed out into a popular illustrator until another breach with his publishers occurred. Then "orders deserted him," and in 1890 he sent two small paintings to the Academy.

In 1892 he married Dr. Virginia Meriwether Davis, a lady who had set up in practice in New York and whom he had met three years previously, and moved with her into the country, working for many months as a farmer, ploughing and tilling the soil at Congers, Rockland County, New York.

The following year the old urge came back to him and he resumed his brushes, working alone in a converted stable overlooking the Hudson River. In the valley of the Hudson, through which he was accustomed to tramp for twenty years, he started the vast accumulation of studies which he was afterwards to draw upon for the landscape backgrounds of his idyllic figure-compositions. Again a few small canvases were shown at the Academy, "Ducks and Turkeys" being sold on the day his first son was born.

Soon after, William Macbeth gave Davies his first show in New York, and he then settled down to work on the top floor of the same building, spending only his week-ends on the farm. Here he became the centre and spiritual head of a circle known as the "Armory Show," a group of "art independents," and executed a number of mural paintings, "cubistic" and otherwise—a prolific period this.

Arthur B. Davies made several trips to Europe, being especially attracted by France and her historic culture. He was much enamoured of French fourteenth-century work, the austere beauty of which greatly impressed him. Many media were familiar to his hand. Besides painting he worked in sculpture, in wood, ivory and glass, enamel, bronze and terra-cotta, etching and lithography, and he carried out several designs at the Gobelins Factories for tapestries and rugs which have never been shown.

The splendidly produced volume before us is virtually a complete record of Davies' etched and lithographed work and woodcuts to the number of 205, presented in admirable collotypes. The purely artistic qualities evinced are a search for purity of line and a genuine feeling for rhythm and pattern—with a sense of form, beautiful because of its expressiveness.

There seems to be some confusion in describing one or two of the plates. Nos. 4 and 5, "Figure in Glass," drypoint on zinc, each referred to as "only state," are obviously two different states of the same plate. The same criticism seems to apply to "Andante," Nos. 123 and 124, and "Triad," Nos. 159 and 160.

Out of tune with this restless age, Davies seemed to look back to a golden past in the youth of the world. He dreamed of a life of Arcadian simplicity, where peace reigns supreme and strife has no place, where lotus-eaters drowse in the sun or dance by moonlight girt with flowers, wreathing arms and weaving patterns against the woodlands or on the shore of some remote Aegean island. His outlook on life was serene, and anything savouring of harshness must have been distasteful to him. He was a lover of the suaver graces, and his "cubistic" experiments do not ring true. His own definition of art was "anything that love has touched."

Arthur B. Davies died in Florence, of angina pectoris, in 1928.

H.G.F.

WHAT IS BEAUTY, by E. F. CARRITT. (Oxford Clarendon Press.) 3s. 6d. net.

It is impossible to review such a book as Mr. Carritt's satisfactorily within the space of a few lines, for, although his own answer to the question seems the right one, his manner of attacking his subject takes the reader through a number of difficulties which need not have been thrown in his path at all. Mr. Carritt, as a philosopher, believes that there is such a thing as "pure beauty," and consequently says, in a chapter on "The Reality of Beauty," "Beauty is

Apollo: A Journal of the Arts

certainly not a physical character of things like their size or weight or movement. It does not, like these characters of things, affect other physical things. It only affects minds." But does not the whole problem arise precisely because "Beauty" and "Mind" exist in a world in which physical and mental things are inseparable? H.F.

THE GENTLE ART OF FAKING FURNITURE, by HERBERT CESCINSKY. (Chapman & Hall), £2 2s.

A volume like this, lavishly illustrated with photographs appropriate to its subject and written by an author of much, if sometimes strangely inaccurate information, has a value from which its faults, including those of style and temper, do not deprive it. Although Mr. Cescinsky seems to regard *flair* as impotent in detective work, we are kind enough to deem him ungrateful to rather than devoid of this sixth sense, useful alike to dealer and collector. His book in parts is good and indicates much research and study, yet one cannot fairly criticize it without barbing one's review with points of disagreement. At the outset, he dogmatizes unreasonably on the necessity of "workshop training" for the "real expert in furniture." Having had such a training, he naturally appreciates the facility in observation provided by practice in joinery and carpentry. But if one admits that a workman is an ideal guide in the purchase of utilitarian furniture, it remains none the less true that the scholarship obtained by the careful study of unquestionable antiques is the only secure foundation for reputation as an expert in collector's furniture. How otherwise is the student to acquire the power to distinguish good from bad or to gain a practical knowledge of chefs d'oeuvre to standardize his criticism?

The scholarly dealer who, having a true and quick eye for a work of art, is sure of his statements, will probably wish that Mr. Cescinsky were more conscious of his existence; and he will perhaps be faintly amused by the trippings of this "superior person." Here are a few:

Plate Thirty-eight shows an oak chest. The author is two centuries wrong in dating it.

Page 35. "A bedstead without posts and canopy is unheard of until the nineteenth century." On the contrary, scores of stump-end bedsteads of the seventeenth and eighteenth centuries exist.

Page 44. "Faking is of recent development." Were not some of the most expensive fakes in history produced by a sculptor in the early nineteenth century?

Plate Fourteen. This is claimed to be a "cupboard," but one can see no doors, and it is described as "Highest quality of French work of the late sixteenth century." Unfortunately the author does not dwell upon this piece in his text, for we would have welcomed a double assurance that this strange affair, embellished with hideous human monstrosities, is genuine, but, as on Page 154, he remarks (though with some reservation): "My ignorance of Continental furniture is abysmal," one need not elaborate this criticism.

Plate Forty-eight. Described as "oak wainscotting," this example of carving has never, in our opinion, served such a purpose.

Page 41. "It is rare to find any early oak in original condition." This statement ignores the woodwork in churches and hundreds of examples in notable collections and museums.

Plate Fifty-five. The screen depicted is said to be "extensively restored," but apart from the plinth the restoration is very slight.

Plate Sixty-three. The author notes "the extreme rarity of these early beds," but, as a matter of fact, such oak bedsteads as the specimen depicted were very common and typically English in character.

Plate Seventy-five. If the oak buffet depicted is not the result of a clumsy marriage, why are the Ionic capitals on the bulbous legs turned the wrong way and face to the sides instead of to the front?

Plate Eighty-one. The alleged "English oak chest" is typically French.

Touching Plate Sixty-one, we suspect that the overmantle in this "fine oak room" was once the back of a bed. In the seventeenth century, oversailing brackets were seldom seen on wooden overchimneys, but were frequently used on bedsteads. In this case, further suspicion is aroused by the fact that the proper termination of the pedestals which support the jambs do not rest on the floor.

Mr. Cescinsky regards "a good oak fake as the most difficult of all to detect. Compared with it, walnut, mahogany, satinwood and lacquer are easy."

In conclusion, we regret that the author of "The Gentle Art of Faking Furniture" has not learned from that art to be gentle in his own writing. He certainly does not gain by belittling, or seeming to belittle, opinions emanating from any contemporary, except the "country carpenter" or "common workman." In many cases he errs by overstatement and unfair comment. Does the average dealer, for instance, hold a stock as varied as that enumerated on Page 2? We do not remember having seen the stock of, say, a reputable picture dealer which includes jewellery, glassware, panellings, old carpets, and a "hundred other objects." While recognizing that a book about faking can scarcely ignore the black sheep among dealers, we deem it a pity that Mr. Cescinsky did not indulge in the tact which would have prevented him from irritating a body of men whose culture and learning are often very considerable.

A GENTLE CRITIC.

HOLLAR, Parts 3 and 4, 1931. (Prague: Bridovská 3.)

There are also accounts in English (as well as in French) of the articles in this fine quarterly of the graphic arts, issued by the Hollar Society of Czechoslovakia, and edited by Arthur Novák, Fr. Kobliha, J. Konúpek, and Jan Rambousek. The last-named, a painter and draughtsman himself of distinction, writes on the Paris school and provides a number of interesting drawings by Bonnard, Forain, Matisse, Utrillo, Picasso, De Vlaminck, Derain, De Segonzac, Despiau, and Maillol. Dr. V. Hrudka reproduces prints and drawings of the Castle, Prague. Alois Moravec, an artistic product of the war, who specializes in country scenes, is dealt with by Bohumil Polan, and an earlier and romantic artist, F. J. Zvěřina (b. 1835), by F. Kobliha. Etchings and drawings by that accomplished Czech painter, T. F. Šimon, are included, and there are a number of fine woodcuts as well as other prints. Two finely printed supplements accompany these numbers, one by Arthur Novák, "Bibliophil," which calls up memories of "Don Quixote," and the other, "Popelec," three ballads of a weird character with weird illustrations, by Janoslav Kvapil.

ART NEWS AND NOTES

By HERBERT FURST

MR. FREDERICK CARTER'S ETCHINGS, DRYPOINTS AND ENGRAVINGS AT THE LEGER GALLERIES.

Frederick Carter's art would have commended itself to old Cennino Cennini, who tells us: "It is the impulse of a noble mind which moves some towards art, pleasing to them through their natural love. The intellect delights in invention; and nature alone draws them, without any guidance from a master, through nobleness of mind." Making allowance for the fact that the word "nobleness" does not befit our speech of to-day, Cellini's words are apt.



DEANS EYE GATE, WELLS

By Frederick Carter

At the Leger Galleries

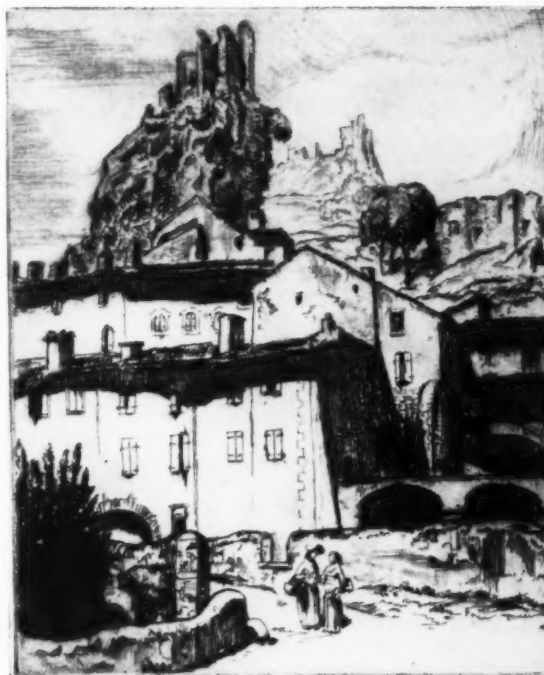
Mr. Frederick Carter, A.R.E., admirable craftsman though he be, uses his art pre-eminently because his "intellect delights in invention." He is not at all affected by the clamour of the market place, nor does he touch etching needle or burin unless the spirit of these media moves him. As a consequence, there have been several intervals of varying duration in his output of engraved or bitten work, otherwise he would have long been as well known and appreciated as deserves to be. He was already praised by those who "knew" some years before the war, mainly owing to a brilliant series of "Commedia dell'arte," subjects of which a number figure in this exhibition. Mr. Carter stands outside the "modern" movement because he refuses to regard art other than as a means towards the expression of ideas, of intellectual inventions, to which art gives sensuous form. His ideas are intensely entertaining whether expressed in his earlier manner, *e.g.*, "The Skeleton in the Cupboard," "The Death of Columbine," or in his later manner, *e.g.*, "Blind Man's Holiday" and "Orgy," or such as, in a still later phase, "Travesty," to quote a few in which the subject interest is obvious. But Mr. Carter's genius has many facets. There is a series of London in 1914, for instance "Air Street" and the old "Café Royal," where his interest is not only in the ostensible subject but also in the handling

of light, and on examination all his work, even his latest series of portrait-heads, is found to be a result of the problems offered by accidental light and permanent form. He is further attracted by the mystery of symbols, by what one might call the thought crystals that have persisted throughout the ages, and which he has made the subject of apocalyptic inventions. And, lastly, he is also bent on exploring the possibilities of his media, etching, dry-point and engraving, as such.

There is thus a kind of cumulative interest in his prints which will delight the connoisseur, the more as Mr. Carter's mind has a curious Pan-like quality of the unexpected. Like Agathias' Faun, "He laughs in silence."

WATERCOLOURS AND DRAWINGS BY EDNA CLARK HALL AT THE REDFERN GALLERY.

Edna Clark-Hall—the official Lady Edna Clark-Hall seems somehow to signify a different person—is one of those fortunate people who have not only talent, but a particularly happy talent. Her work radiates the pleasure she has in seeing, in thinking and in doing; but possibly the supreme quality of her art is the lordly manner in which she commands expression. She makes scribbles, stripes, check-patterns perform whatever qualities of tone, light or texture may demand. I do not know in what stead this extraordinary gift would stand her in



ROCHEMAURE

By Frederick Carter

At the Leger Galleries

Apollo: A Journal of the Arts

relation to a full dress picture—I have never seen more than sketches by her pencil or her brush—but in these watercolours and drawings their telling effect is both pleasing and surprising, as the Foreword to the catalogue truly says: "In all her work imagination and realism are more than brought together; they are so united that they lose their separate identities." There are a great many "good things" here: studies of still life, of boys and girls, of flowers and landscapes, covetable as much for the manner as the matter; but perhaps "Candle and Firelight," "Table, Gray's Inn," "Head of a Girl," "Interior at Upminster," "Girl Asleep on Sand" and "Poem Picture Study" (27) show her powers in their different application at her best. She was, of course, one of the shining lights at the Slade School in the days of Augustus John.

The Wilding Gallery, run in connection with Miss Dorothy Wilding's photographic studio, should prove to fill a distinct gap. There is not the least doubt that the great portrait paintings of the past owe their origin to precisely the same cause as portrait photographs. Nor is there any doubt that the modern portrait painter has in photography a serious rival. Nevertheless, and quite apart from economic considerations, the photograph cannot and never will satisfactorily take the place of a painting in respect of psychological insight and decorative efficiency. The Wilding Gallery is therefore devoted to the exhibition of what one should call specimens of portraiture executed by well-known and competent artists, thus enabling the intending "Sitter" to choose the artist whose conception pleases him or her most. Moreover, one can there also see a room designed in such a manner as to make the portrait an integral part of a decorative whole. One ought, I think, to congratulate the exhibitors, amongst whom we notice Messrs. W. G. de Glehn, Spencer Watson, James Gunn, Walter Webster, T. C. Dugdale, Francis Hodge, John Hay, Lewis Baumer and W. O. Hutchison, on their courage in thus challenging the public to discover for itself, by comparison, the merits of the artist's eye against that of the camera's.

This *One hundred and ninety-eighth* exhibition of the *Old Water Colour Society* seems somehow particularly happy. The general impression of the room is pleasant and there seem to be a greater number of especially pleasing things in it. So much is this the case that a mere cataloguing of such pictures would occupy too much space. I have marked no less than forty-four which I would certainly "collect" were it possible for me to do so. The reason for this strong appeal is, I think, the high standard of their craftsmanship that the R.W.S. maintains. Most of these watercolours have that nice sense of completeness which must not be confused with "finish," a quality that is usually extremely boring. Three touches of black on a white space can be "complete"; a painting

with ten thousand touches may be "highly finished" and yet incomplete and, if there is such a word, "incompleteable." On the other hand, much "modern" work, which is perhaps more exciting, more venturesome, remains in the category of experiment rather than achievement. The justification of the R.W.S. standard is that it makes extremely companionable pictures.

Bearing in mind what has been said about the great number of covetable things the following represent only a few examples of watercolours that, in my opinion, should not be overlooked, though the names of the artists are perhaps not yet as famous as others. There is, for example, Mr. S. R. Badmin's with a view of Mill Street, W. and a charming "The Season Commences—Richmond." Mr. Job Nixon is especially good this year, so is Mr. Keith Henderson, whose contributions show a striking variety of handling. Mr. Claude Muncaster is another of the young artists who have distinguished themselves here together with the older ones, with Sir George Clausen as the ever youthful *doyen*.

Mr. R. H. WARD of Lower Regent Street, London, has just held, in conjunction with the Galerie Dr. Schäffer, of Berlin, an interesting exhibition of less known Dutch Masters. Mr. Ward has for many years collected such pictures and brought to light many hidden signatures and names of little known or unknown painters.

MISS SHEILA CHARLES AT MESSRS. BULL & SANDERS GALLERIES

It is almost impossible not to be carried away by the precocious talent of very young artists of which *Sheila Charles*, aged thirteen, "The Youngest of the Moderns" as she is dubbed in the Catalogue of her exhibition at *Messrs. Bull and Sanders Gallery* in Cork Street, is the latest. This young lady tackles any kind of subject in which the feminine element plays a predominant part. Thus she gives us Spanish and Eastern Dancers, views of Race Course and Theatre crowds, summer girls, and so forth, with a courage that must put hoary Academicians to shame. The figure interests her more than the landscape. She has a most remarkable sense of colour, design and movement. She deserves all the praise one can give her. It is, however, important to make it clear that in spite of all its qualities it is still, happily, immature. It would be a thousand pities if she were, through appreciation of the wrong kind, prevented from developing. And, after all, much more amazing and bewildering than the art of children is its source. The human brain which makes possible such a display of vision without conscious knowledge—compare the astoundingly effective "texturing" in some of her painting—seems more difficult to fathom, the more "facts" we know about it.

At the *Warren Gallery*, Mr. Michael Rothenstein, a younger son of Sir William, showed a number of water



AUDRIE COMBE

By W. O. Hutchison

By permission of the Wilding Gallery

Art News and Notes

colours and paintings. They are psychologically of great interest, for they appear to be in some curious way inspired by those who were "great" when Mr. Rothenstein's father was young. It is not a question of copying or imitating anyone in particular, but in such a subject as "Dawn" one feels somehow the ghosts of Rossetti, Millais and Frank Bramley; again "The Green Willow" is distinctly Rossetti-ish, and altogether Mr. Michael Rothenstein's world is much more that of pictures and books than of nature or of aesthetics in the abstract, à la Picasso. Truly pictorial imagination is to be seen, however,

one happens upon "The Riders," in which there is also green and grey. Not being a mystic myself, I wonder whether this limitation of colour vision may not also be symbolic of the limitations of mysticism.

Another aristocrat of the blood and the brush is Mr. Garnet R. Wolseley, who, under the title "Lebensglück," and in its "Locarno" spirit, shows a happy collection of Children's portraits and other pictures at the *Greatorex Galleries*. He is aesthetically at his best in his water colour drawings of landscapes.



COWES

By Sheila Charles

At Messrs. Bull and Sanders Galleries



AT THE MEETING

By Sheila Charles

At Messrs. Bull and Sanders Galleries

in "Spring and Winter," whilst "Harvest Home" is the most mature in execution. The young artist has, manifestly an interesting mind which, for the moment, seems only to require a stricter diet of cold visual facts.

Sir Bertram Mackennal, whose "Memorial Exhibition of Statuettes" is being held at the *Fine Art Society*, is a good example of Royal Academic Sculpture at its pleasantest. His statuettes have the academic Renaissance complexion, but often also a rather French XVIII century version of it. Alfred Gilbert's influence on him is obvious. It is difficult to say why they fail to please unless it is that they so obviously try to please, and that quality can be almost as objectionable as the opposite one of trying to be offensive. And we have experience of that also in modern art.

Baron Arild Rosenkrantz, who shows a group of symbolical pictures at the *Cooling Gallery*, is another artist who has imbibed the Academic Renaissance conception of art of which perhaps Bouguereau was the most famous continental representative. But Baron Rosenkrantz is above all a kind of Christian mystic. Such titles as the following sufficiently indicate the sphere in which he lives: "I am," "In the Beginning," "The Threshold," "The Word Made Flesh" and so forth. He has only two dominant colours, red and blue, with two subsidiaries, white and yellow, so that one heaves a sigh of relief when

A still more exalted aristocrat of blood and brush showing at the *Leicester Galleries* is Albrecht, Prince of Urach, Count of Wurtemberg, and he is a very interesting artist indeed. I gather that he is still young and that is also suggested by his work, which shows that he has not yet found himself. He, as it were, "flirts" with many "modern" view points, but in every case he has something to say. Take, for example, "Paris 'Bus," where we get a passing glimpse not only of the back of a 'bus, but of the soul of some of the passengers. Or again, take the Portrait No. 27. I do not know who Monsieur F. M. Frank, Paris, may be, but again we get in the design and the low tone a glimpse of his "Aura." "Agent à Cheval" is an instantaneous study in atmospheric conditions; "Flowers in Pewter" and other Flower pictures have a kind of Old Masterly completeness; "The Jockey's Dream" and "Spanish Horses" suggest Goya; The "Portrait of Josephine Baker" renders the queer fascination of this coloured lady just as the portrait of Adolf Hitler, done in an altogether different manner suggests an unpleasantly "good" likeness. "The Santé Prison" reminds one of Whistler. A "Street in Hong Kong" is pedestrian, "Dancing Niggers" is full of spirit and rhythm, with only a lack of muscular fibre. And so one might review each of his forty-five pictures, finding different qualities in each one and having something good to say about most. It will be interesting to watch his further development.

Apollo: A Journal of the Arts

Miss Eve Kirk, who is showing her Recent Paintings at Messrs. Arthur Tooth's Gallery, has progressed since her previous exhibition. She has a most personal way of using a palette-knife technique, without any brush work, the ridges of the impasto and their cast-shadows helping to furnish the necessary lines. She favours a "blonde" palette with a characteristic contrast of palest pinkish browns and pale blue, and her design now has an easier rhythm. Her paintings are townscapes of Venice, Marseilles and London instinct with the sense of light and air, and, perhaps through the cleverly suggested figures more akin in feeling to Guardi than to Turner in her Venetian subjects though her gouache-like colours are entirely her own. Her manner of drawing is least suited to the making of curves, which show awkwardly, not only in the balcony-theme of the "Marseilles Harbour" (15), but even in the "Santa Maria della Salute" volutes. Nevertheless, all the pictures have a joyful light and decorative effect which is very charming. Perhaps the "Riva dei Schiavoni" and the "Quai du Rive Neuf, Marseilles" are the best examples of her qualities.

Mr. Robert V. B. Emmon's Paintings and Drawings at Messrs. Abdy & Co.'s Galleries do not deny their debt to Mr. Richard Sickert's teachings. The artist has an admirable sense of tone relations and also of colour. In view of his obviously good draughtsmanship, it seems a pity that he should make use of photography as appears to be the case in the portrait of Pope Pius XI, and that of "Mother and Child," and in the one called merely "Portrait," where the carnation has a lack of colour, apparently the result of not having been derived from observation of the living person.

"The Passing Show," the amusingly seen "Ages of Man" and the still life "Chartreuse" amongst the paintings, "The Little Schoolmarm" (better than the painting based upon it), "Lime Street" and "Profile Portrait" amongst the drawings, show his promising qualities at their best.

Artists who, for the purposes of exhibition, choose to foregather under the flag of nationality, are like others who use a common faith or a common sex as their standard, exposed to an inevitable risk. Their individual merit is likely to be overlooked by the spectator in his search for the common denominator. Possibly the risk being courted is, in fact, a challenge? Of the *Six Scottish Artists* exhibiting at *Barbizon House*, five expressly state that they have studied in France, whilst the sixth, Mr. Telfer Bear, calls himself "A true disciple of the Glasgow School," which likewise owes its inception to French influences. In fact, unless one sees something of Raeburn's broad and vigorous brushing which characterizes most of these painters, there is nothing obviously "Scottish" in their work. On the other hand, Messrs. Peplow, Hunter, Cadell and Fergusson, who have often exhibited together before, show something of a family likeness, whilst Mr. Telfer Bear seems less "Glasgow School" than "Royal Academy," and Mr. Gillies—by far the youngest—belongs to neither, though Cézanne's influence is recognizable. Mr. Gillies, in his dramatic "Holme House," tends again to the somber colouring of earlier painting which the Messrs. Peplow and Fergusson especially have done so much to oppose as *fauves* in Paris. What strikes one as peculiar is that the old Scottish sentiment which one associates with Wilkie, Faed, Paton, Orchardson finds

only a faint echo in Mr. Bear's "Girl and Derelicts"; the others scorn the story, and the Caledonian spirit shows itself perhaps only in the Tartan-like positiveness of their colour, "architecturally" organized, and is most successful in still life and flower pieces and that peculiar type of feminine figure subject which Mr. Fergusson favours and which is really something between the two. In fact, his "The South" appears to me to be amongst the major achievements in modern art.



COSIMO I DE MEDICI, GRAND DUKE OF TUSCANY

School of Bronzino

National Gallery

Gallery, he has brought together an interesting little collection of proofs and progressive proofs of these things. The expert collector will, of course, delight in these manifestations of the engraver's skill. They were naturally superseded when the process-engraver could surpass the labours of the hand, both in respect of time and of accuracy. This is borne out by the enthusiasm with which painters acclaimed the first astounding products of the camera. To-day we look upon these engravings and their amazing but laborious subtleties—always connected with problems of tone-relations—with the eye of affection.

THE MARL PIT, BY JOHN SELL COTMAN

The reproduction which forms the subject of our colour plate (facing page 249), and which shows Cotman's genius in one of its happiest moods, is published in this number in anticipation of an article on the Royal Water Colour Society which will appear in our next issue. The Royal Water Colour Society unhappily finds itself threatened, if not in its existence, at least with the loss of its traditional home, and we sincerely hope that this danger may still be averted.

Correction. In the May Issue of "Apollo" owing to an oversight a portrait of Piero de' Medici by Bronzino in the National Gallery was printed as a portrait of Cosimo I (Grand Duke of Tuscany) in lieu of the above portrait (School of Bronzino) in the same gallery.

It needs a mind peculiarly constituted and an eye especially trained to distinguish the subtle differences between the work and temperament of the old reproductive etchers and line engravers, which Mr. Finberg has made his highly expert study. In his *Exhibition of Line Engravings After Turner by John Pye, Samuel Middiman and Samuel Rawle at the Cotswold*

